Entrepreneurship Culture Development Process: Implementation of Islamic Education Values in the Batik Jambi 
(Case Study in Seberang Jambi Community)

Maisah¹, Hapzi Ali²*  
¹Universitas Islam Negeri (UIN) Sultan Thaha Saifuddin, Jambi, Indonesia 
²Universitas Mercu Buana (UMB), Jakarta Indonesia  
*my.manuscript05@gmail.com

Abstract- 
Islamic education is education that has been applied by the Prophet, Muhammad SAW to his followers, in fostering them to be a formidable generation, namely: wise, intelligent, and mature. Whereas culture is a value, concept, habit, which is carried out by the Seberang batik community of Jambi been internalized by its members for generations, can be direct or indirect behavior in the process of developing Islamic Education values through the meaning of Jambi Batik motifs. While Batik Jambi entrepreneurship is the process, formation or growth of a business-oriented to profit generation, value creation, and the formation of new and innovative products or services.

Keywords: Application of Islamic Education Values, Batik Jambi Entrepreneurship Development

1. Introduction

Opinions of some experts cited by Martinis and Maisah about the meaning of Islamic education such as Ahmad Tafsir, that Islamic education is guidance given by someone to others so that he develops optimally according to Islamic teachings, or in other words Islamic education is guidance for someone so that he becomes a Muslim as much as possible. Arifin stated that Islamic education is an effort of devout Muslim adults to consciously direct and guide the growth and development of fitrah (basic abilities) of students through Islamic teachings towards the maximum point of their growth and development. While Ramayulis explained that Islamic education aims to develop and develop all aspects of human personality and all its potential and power. Also developing all aspects of social life, such as social culture, economy, politics, and trying to participate in solving the problems of today's society and preparing to face future demands and choose history and culture.

Hasan Langulung, who was quoted by Muhaimin, argued that Islamic education was viewed from three approaches, namely (1) considering education as potential development, (2) tending to see it as cultural inheritance, (3) considering it as an interaction between potential and culture. Islamic education is always in relation to the existence of human life, whereas human life is determined by its origin and purpose. Therefore, it can be understood that the ontology of Islamic education means education in relation to the origin, existence, and purpose of human life. Without humans, education never existed. As for the epistemological point of view, the main problem is the correct knowledge of education or the existence of education, and at the same time how to properly implement it.

Understanding the epistemological aspects of the science of Islamic education serves as the basic foundation for developing intellectual potential. So that in time can produce intelligence maturity. The intelligence of this maturity has a central position and is therefore also valuable for both in and for daily survival. Because of throughout everyday life, you need special skills, skills and skills to ensure that things can be done or not. If according to calculations can produce results and can meet daily needs, then it must be done. Because the epistemology of education is expertise and skill, education is more the responsibility of the school institution.

Islamic education in terms of axiology is the benefit of the theory of education not only as an autonomous science, but also needed to provide the best possible basis for education as a civilized process of human civilization. Therefore, the value of Islamic education is not only intrinsic as science such as art for art, but also extrinsic value and science to examine the basics of the possibility of acting in practice through control of negative influences and increasing positive influence in education.
Islamic education is education that has been applied by the Prophet, Muhammad SAW to his followers, in fostering them to be a formidable generation, namely: mature, intelligent, and mature. The pattern of coaching are systems, methods, material, curriculum and its structure based on God's revelations which are revealed through the mediation of the angel Gabriel in the form of the Qur'an which is revealed in accordance with the stages of education. As education in his day, Islamic education brought by the Prophet was different from modern educational institutions with all its features, but when compared with all of his contemporary education, both the education of the Romans, Greeks, Persians, Egyptians and others, the education of the Prophet was education that superior, both from goals, systems, curriculum or results. History then proves that the education of the Prophet gave birth to a superior generation capable of building a world civilization that defeated the civilizations of other nations in his day, even further they were able to marry all world civilizations into new civilizations which eventually became the cornerstone of modern western civilization. So the essence of this education is Islamic Education is the best and perfect that God gave the Creator to a man on the earth through the intercession of His Messenger. Because of what is done and the words of the Prophet is not the cause of education itself, but the revelation of Allah SWT.

Based on the concept of Islamic education mentioned above, it can provide learning to Jambi as much as the city to implement the values of Islamic Education in developing Islamic Jambi entrepreneurial culture, so that it can be known by all Jambi Province people in particular and the Indonesian Nation in general. It is seen as the growth of ability that occurs far beyond anything required in a job; this represents efforts to improve the ability of employees to handle various types of assignments.

Ivancevich emphasizes the opinion of Edgar H. Schein, that culture is defined as a pattern of basic assumption invented, discovered, or developed by a learning group to deal with problems of external adaptation and internal integration that has worked well enough to considered valid and, therefore, to be new as members of the way to perceive, think and feel in relation to those problems. This theory gives meaning that culture is a value, concept, habit, a feeling taken from the basic assumption of an organization which is then internalized by its members. It can be in the form of direct behavior when facing problems or in the form of distinctive character which is an image of an individual who can support pride in his profession as an employee, feeling of belonging and participating in implementing all leadership policies in communication patterns with internal and external learning environments. In the opinion of some experts cited by Saefullah, namely:

1) Edwar Burnett: Culture or civilization, takes its wide range of sense techniques, is that complex whole which includes knowledge, intelligence, art, morals, law, custom and any other abilities and habits acquired by a member of society (Culture has a broad understanding of technology includes knowledge, beliefs, arts, morals, laws, customs, and various other abilities and habits that can be obtained as members of society).

2) Vijay Sathe: Culture is important that members of a community share in common (Culture is a set of important assumptions shared by community members)

3) Edgar H. Schein: Culture is a pattern of basic assumptions that are created, discovered, or developed by certain groups as learning to overcome problems of external adaptation and official and well-implemented internal integration. Therefore, culture is taught/passed on to new members as the right way to understand, think about, and feel related to these problems.

4) Graves defines that:
   a) Culture is a product of the market context in which the organization operates, regulations that are stressful.
   b) Culture is a product of structures and functions that exist within an organization, for example, a centralized organization is different from a decentralized organization.
   c) Culture is a product of a person's attitude in his work. This means that culture is a product of psychological agreements between individuals and organizations.

5) Hofstede defines culture as values and beliefs that give people a programmed way of seeing. Thus culture is a common perspective for most people.
Based on the description above, it can be concluded that culture is a habit created by an organization, which becomes a rule that must be carried out in carrying out daily activities. There are several things that cause the formation of culture, namely:

1) The human mindset that continues to evolve in perceiving nature and life
2) Life patterns that are supported by various life support tools
3) Behavioral patterns that are bound by values.

Helen Deresky argues that value is called an opinion about what is good and bad, right and wrong. The value adopted by someone determines the response to the situation. This means that value is a subjective standard to the extent that individual behavior can be accepted by local customs. The measure of value is very important as a measure of something and the measure is public opinion.

According to Kinicki and Kreitner, the value is the enduring belief in the mode of conduct or end-state. Personal values are basically ways of thinking, ways of thinking, and beliefs held by someone in connection with all the activities he does. Colquitt gives a conception of cultural values as a belief about something that is desired or a certain behavior in a particular culture. This means that cultural values are agreed upon and embedded in a society, the scope of the organization, which is rooted in a habit, belief, symbols, with certain characteristics that can be distinguished from one another as a reference for behavior and responses to what will happen or is happening.

Griffin said that cultural values are needed by employees to be owned and act on these values for organizations to be able to carry out the organization's strategic values. Strategic values are the basic beliefs about an organizational environment that shapes strategy.

According to Greert Hofstede, quoted by Colquitt, there are five cultural dimensions, namely:
1) Individualism-collectivism means the cultural nature in which individuals are encouraged to look after themselves and their immediate family. Collectivism is a cultural trait in which individuals can expose relatives, tribes, or other groups to protect them,
2) Power distance means the cultural nature in which individuals from an organization accept that power in an institution or organization is not distributed equally,
3) Uncertainty avoidance means the nature of culture in which individuals feel uncomfortable with uncertainty and ambiguities,
4) Masculinity-femininity. Masculinity means the nature of culture where individuals tend to want achievement, heroism, assertiveness, and material success. Whereas femininity means cultural traits where individuals tend to choose relationships and simplicity,
5) Short-term versus long-term orientation is a culture of individuals who look to the future and appreciate saving, perseverance, and tradition. Meanwhile, individuals in short-term cultures value the present, change is more readily accepted, and commitments do not represent obstacles to change.

Helen Deresky discusses four dimensions of cultural values, namely:
1) Assessment (assertiveness) that shows how an organization encourages individuals to be strong, confrontational, decisive, and competitive.
2) Future orientation respects future oriented behavior, such as planning, future-investment.
3) Performance orientation that measures performance improvement.
4) Human orientation, (humanitarian organization) measures the level to which an organization encourages and respects individuals to be fair.

In connection with entrepreneurship, Gordon in Kaswan Ade Sadikin suggests that entrepreneurship or entrepreneurship is "the start-up and management of a business, with great initiative and risk, for profit." Entrepreneurship is to start and to manage a business with great initiative and risk, to obtain profit. Coulter in Yuyus Suryana and Kartib Bayu argued that entrepreneurship is often associated with the process, formation or
growth of a new business-oriented to profit generation, value creation, and the formation of new and innovative products or services.

Ronstad in Winardi explained that entrepreneurship is a dynamic process where people create incremental wealth. This wealth is created by individuals who bear the main risk, in the form of capital risk, time and or career commitment in terms of providing value for a particular product or service. The product or service may not be new, or unique, but it must still be created by the entrepreneur through efforts to achieve and allocate the necessary skills and resources.

Hisrich, et., In Moh Alifuddin and Mashur Razak, that entrepreneurship is the process of creating something new value, using time and effort, bearing financial, physical, and social risks that accompany it, but receiving monetary rewards and satisfaction and personal freedom. The concept of entrepreneurship from a personal perspective has been fully explored in the past in almost all definitions of entrepreneurship. There is agreement on the types of behavior which include: (1) decision making (2) organization and reorganization of social and economic mechanisms to transform resources and situations into practical accounts and (3) acceptance of risk or failure. Entrepreneurs are people who bring resources, labor, materials and other assets into a combination that makes their additional value than before and also who introduces change, innovation, and the new order. The psychologist said that the person is usually driven by certain strengths such as the need to obtain or achieve a number of things to experiment, to achieve or perhaps escape various pressures. Entrepreneurship is a dynamic process of creating wealth in building mentality with innovative ways ".

Saban Echdar entrepreneurship is a discipline that learns about the value and ability of a person's behavior in facing the challenges of the values and abilities of a person's behavior in facing challenges to obtain opportunities with various risks they may face. Saban also stated the principles of entrepreneurship, namely: 1) Brave of failure, 2) having a high fighting spirit, 3) Creative and innovative, 4) Acting in a calculated manner in taking risks, 5) Patient tenacious and diligent, 6) Optimistic, 7) Ambitious, 8) Never give up, 9) Be sensitive to the market or can read market opportunities, 10) Do business with ethical standards, 11) Able to handle everything by himself, 12) Honest, 13) Care for the environment.

Harolld P. Welsch. Entrepreneurship is the pursuit of opportunity beyond the resources you currently control. Entrepreneurship has been developed by the societal environment in which it flourishes and by the strong development of theoretical underpinnings. "Entrepreneurship is the pursuit of opportunities outside of controlled business resources. Entrepreneurship is influenced by the social environment in which it develops rapidly and its development is broader than just theory ".

Based on the grand tour of the writer at the Seberang community in Jambi, there can be found some gaps regarding the application of Islamic Education values in the process of developing Batik Jambi entrepreneurship; 1) Batik people do not know the meaning of Jambi Batik motifs at all, 2) The majority of Batik Jambi Entrepreneurship is only carried out at home, 3) Lack of cooperating with entrepreneurs and the government of Jambi Province in exploring Jambi Batik to various countries. Besides that, it was found that the stamp place by the Seberang people in Jambi was not feasible and proper, because it was done under a house that looked narrow and dirty.

Referring to the background of the aforementioned problem, the main question in this study is "why is the lack of optimal implementation of the values of Islamic education in the development of Batik Jambi entrepreneurship culture? Thus, the main sub-topics in this study are as follows: 1) how are the values of Islamic Education implemented in the process of developing Jambi batik entrepreneurship culture? 2) What are the inhibiting factors for the application of the values of Islamic education in the process of developing Jambi batik entrepreneurship culture? 3) How are the efforts to implement the values of Islamic education in the process of developing Jambi batik entrepreneurship culture?"
Research Objectives: 1) To find the application of the values of Islamic education in the development of Jambi batik entrepreneurship culture, 2) To find some factors that know the inhibitors of the application of the values of Islamic education in the development of Jambi batik entrepreneurship culture, 3) To find the inhibiting factors for the application of Islamic education values in the development of Jambi entrepreneurial culture of batik. While the benefits of research can theoretically be, the results of this study can be a guideline for people who are entrepreneurial in Jambi batik. While practically this research can be used as input for Jambi batik entrepreneurial communities in developing batik culture throughout the Indonesian nation.

The focus of the discussion in the study was only on the implementation of Islamic Education values and the development of Jambi Batik entrepreneurship culture, on the grounds that Jambi Batik was a work and one of the distinctive characteristics of Jambi Malay culture that was very important to develop, both through Informal education, formal and non-formal.

2. Methods
In this study, researchers used a qualitative-naturalistic approach. Through this qualitative approach, it is hoped that an overview of the effectiveness of cooperation will be carried out by the head of the State Islamic Institute with the head of the Regency. Naturalistic approaches require data collection in natural settings. With this concept, the researcher seeks that the presence of the researcher does not change the situation or behavior of the person being studied. The method in data collection in the field is by observation, interview, and data.

3. Empirical Data
3.1. Application of Islamic Education Values by Batik Community in the Process of Developing Batik Jambi Entrepreneurship Culture

Based on the data that researchers took from several internet articles about the history of Jambi batik and the meaning contained in the process of developing Jambi batik motifs that had been written by several experts who knew very well the beginning of the emergence of Jambi batik such as:

This Jambi Province is one of the regions that participated in the participation and dissemination of the wealth of traditional Indonesian batik clothing models where Jambi government played a key role in preserving this batik culture. It should be noted together that Jambi province is located in the eastern coastal region in the central part of Sumatra and is one of three provinces in Indonesia whose capital name is the same as that name, in addition to Guruntalo and Bengkulu. If you look through the map, the demographic location of Jambi province is between 2.45 South Latitude, 0.45 North Latitude, and between 101, 10 degrees - 104.55 degrees East Longitude. In the north, it is directly adjacent to Riau Province. Then in the eastern part is directly adjacent to the Berhala Strait, then the southern part is directly adjacent to the Province of South Sumatra and finally in the western part borders directly with Bengkulu Province and West Sumatra Province.

b. History of Jambi Batik
The history of Jambi batik is not known clearly the beginning of this batik activity was carried out by the local community to become a culture until now. If it is traced through the historical facts of the kingdom in ancient times, starting from the era of the Malay sultanate in Jambi, it is also not clearly known the time and year in which during the sultanate Jambi batik was known and worn by the upper classes, with its main motif being flora and fauna. Until finally when the Soeharto government was around the 1980s, Jambi batik was developed by Jambi government as the main driving force by fostering the community in order to revive the culture of typical Jambi batik.

Jambi batik motifs are very diverse and have developed rapidly since the 1980s and how many batik motifs might be a reference in making contemporary batik clothing designs. Here are some well-known batik motifs in Jambi batik such as:
1) Jambi Batik Bungo Pauh Motif
2) Jambi Batik Kapal Sangat Motif
3) Jambi Batik Batang Hari Motif
4) Jambi Batik Durian Pecah Motif
5) Jambi Batik Merak Ngeram Motif
6) Jambi Batik Candi Muara Motif
7) Jambi Batik Tampok Manggis Motif
8) Jambi Batik Angso Duo Besayap Motif
9) Jambi Batik Tabor Titik Motif
10) Jambi Batik Kaca Piring Motif

Actually, there are still many other Jambi batik motifs, but overall the researchers can describe only 10. The ten forms of Jambi batik motifs are very meaningful and inseparable from the values of Islamic Education contained in the motif, which is one of the distinctive characteristics of Jambi Malay culture. Therefore, batik entrepreneurship for the people of Jambi is necessary to develop Jambi batik culture to various countries.

a. The Meaning of Batik Tulis

The written batik motif has an elegant impression and shows authority. If we viewed in terms of the use of color, of course, using colors that tend to be cheerful, and the impression of joy that is so dominant. We must be proud of the nation with the roots of Indonesian culture in general and regional culture, in particular, to always be maintained and remain sustainable for the cultural heritage that we obtain, so we must know and concerning the history of Jambi batik and its explanations, ranging from batik motifs to models of Jambi batik clothes the traditional meaning of philosophy contained in Jambi batik motifs is a prayer and hope for all those who wear the batik.

b. The Meaning of Batik Durian Pecah

Batik from Jambi region has a unique motif and also a very distinctive color, batik motifs from this area have a form including the form of motifs that blend into a series. Batik motifs made by the people of this area are generally named according to the batik motifs that become the main parts of the batik cloth such as Batang Hari motifs, Bungo Pauh batik motifs, Durian Pecah Motifs, Kapal Sangat batik motifs, Merak Ngeram and various Merak batik motifs other types of batik motifs. This motif is given based on the main motif and not given a name based on a series of batik motifs that are a combination of various kinds of elements that exist on other surfaces even though Jambi batik clothes still have a variety of decorative motifs that they make and not only consist of one type of motif. In the making of batik motifs by the people of this area, in general, the batik cloth they make consists of several forms of motifs that become the main part and then filled with various kinds of decorations that will be a companion to the main motif. This combination of motifs is, of course, a very beautiful unity of batik clothing motifs. To fill in the fields of this batik cloth, the batik cloth makers of this area generally use the motifs of the contents section called tabor batik, then the tabor bengkong motifs as well as the rhombus motifs and various other motifs of batik contents. One of the well-known motifs from Jambi is the motif that has the name of the Durian Pecah motif. The batik motif is a batik motif that shows the shape of the durian peel that has been split but is still fused to the base of the stalk of the durian fruit. There is a meaning contained in this batik motif, namely in the first part of the peel has the meaning as part of the foundation for the level of human faith and also piety. For the other part of durian peel is a motif that has meaning as science. If the meaning of these two durian peels is combined, it will have meaning so that when humans do a job it must be based on faith and also piety, besides that it can also complete the work properly.

c. Looking for the Meaning of Motif in Jambi Batik

The character and local hospitality of the Malay people of Jambi, symbolized in various works of art, one of them in Jambi batik motifs. Although has not yet carried out an in-depth study of the philosophical meanings of various motifs. But according to Jambi humanist Ja’far Ramsuh that the development of the motif is a representation of the character of Jambi Malay community with simple, egalitarian, and open to other things
outside, even though they tend to symbolize respond to change. "The main motif for Jambi batik is very simple, uncomplicated and tends to be conventional in characterizing the original character of Jambi Malay community. If there are a complicated Jambi batik motif and complex details, then it could be the motif for a new development that emerged in the 1980s (said the Head of Jambi Cultural Park).

Asianto Marsaid in his book "Enchantment of Jambi batik” published by the Regional Office of Industry and Trade of Jambi Province in 1998 sought to collide the philosophical meaning of the five main motifs of Jambi batik. According to him, the five main motifs outlined included ancient and oldest motifs that have ever existed in Jambi. The five motifs include Durian Pecah, Merak Ngeram, Kuao Berhias, Kapal Sangat, and Tampuk Mangis.

The Durian Pecah motif describes two parts of durian peel that have meaning in each part. The first part is the foundation of faith and piety, the other part is more nuanced in science and technology. The meaning concluded by Asianto, on the motif of Durian Pecah is the implementation of work based on faith and piety, and supported by the habit of science and technology will provide good results concerned and families.

The depiction of the Merak Ngeram shows affection and responsibility. The Kuao decorative motif, which depicts a Kuao bird in the mirror while flapping its wings are interpreted as self-introduction. In his explanation, Asianto wrote that Kuao is basically one. But the development of other parts of the bird and the body of the bird is a mirror pantula that depicts the bird as being in the middle of an ornamental. By reflecting and self-introspection, it can be known the body parts, advantages, and disadvantages, including physical deficiencies. In humans, knowing oneself is expected to be able to cover and or perfect parts that are inappropriate, including to social interaction with the surrounding community.

The shape of the Tampok Manggis Motif, showing a cross-section of the mangosteen which is split in the middle reveals the outer peel, flesh of the peel and the contents of the fruit as a whole. This depiction means good manners, and the subtlety of one's heart cannot be seen from the outer peel alone.

There are fundamental differences in the Kapal Sangat Motif, with the depiction of other motifs. If you glance at the motif, you can see a unique and humor that raises a question mark. That the motif depicts a warm ship (Jambi: caught), with the hull that emerges looks bigger than keel (short and fat). Why not paint a ship in a perfect position, sailing or leaning, with a fluttering of flags on its pole. A position that shows the nobility of the maritime nation that lives on the coast of the river, or the coast of the sea.

According to Asianto, the ship's motifs strongly suggest the need to be careful in carrying out work. It should not be negligent in conducting tasks, always be vigilant and understand the rules. Because, the negligence in the work will cause disaster and disaster for the person concerned, such as the ship Nganggat.

Ja'far Rassuh, who is intensely researching the decorative styles of Jambi, said he was disappointed with Tampok Manggis, four of the five motifs mentioned by Asianto Marsaid, as the oldest and ancient motifs, cannot be proved empirically and factually. Because the four motifs of which are mentioned that do not show the typical and simple decorative motifs of Jambi area. The four motifs are considered complicated and have a fairly difficult composition of images. Just like other development motifs, namely, Kajang Lako, Batang Hari, Angso Duo, and Siginjai Kris. Until now, the only characteristic of Jambi batik motifs that can be justified by the originality of its existence is the simplicity of the shape and independence of the object of the motif. That is, unlike batik motifs from other regions that tend to coalesce and form a whole and repetitive unity, Jambi batik motifs stand-alone (ceplok-ceplok), apart from the others, not strung together and arranged, so that there is a lot of empty space between them. In contemporary Jambi batik, the empty space is usually filled (various decorations) in the form of point sowing, crooked sow, and rhombus, and not only is the roar left empty but given the basic colors of light, green, red or blue. Basic bright colors are also another feature of Classical and contemporary Jambi batik.
In Jambi Regional Decorative Variety book (2008) Ja'far Rassuh wrote, there are at least 50 kinds of motifs in Jambi batik which are suspected to be old motifs and development. Among them are the leaves of Kangkung, Riang-Riang, Kaca Piring, Pucuk Rebung, Bungo Durian, Melati, Bungo Jatuh, Bungo Cengkeh, Tabur Bengkok, Tabur Intan, Tabur Titik, etc.

Naming is given to every single form of the motif. In a piece of cloth, usually, there are several motifs that are harmoniously placed, and given fillings with a balanced composition. But there are also those that are randomly placed, giving rise to an independent impression of the motive. Examples of batik works that promote inter-motif harmonization are the batik works of the Court entitled "Love the Mother". Various wood carvings existed and developed in Jambi. In fact, wood carving ornaments have more clear meaning than batik. The placement or the use of wood carvings are in parts of an old house or mosque, arranged in such a way according to the shape of the structure and function. For example, wood carvings with ornaments shaped like Kelaku Paku Belimbing peanuts are usually placed in the outer pole clammers and orong-ongr walls of the Great Mosque of Pondok Tinggi, or as pillars, pulpits, stairs, and fences in mosques and old houses in Kerinci. Carved leaf motifs of Pakis are usually placed as ventilation above the door likewise with other motifs.

Jambi Batik with any motive can be used anytime, by anyone, and anywhere. There are no conditions governing it. This is different from the wood carving ornaments, the placement will be adapted to the shape, structure, and function in parts of the house or mosque. All of that is regulated by customary provisions that apply in the community and have clear meanings. Like Keluk Paku Kangac Belimbing and Bagin kerinci people have the meaning of children on the nostrils guided. This means that biological children become full dependents, while the niece must be guided, "explained Ja'far in Jambi Batik Gallery article".

The data mentioned above can be concluded that Jambi batik motifs contain Islamic Education values that are in accordance with Jambi Malay Society's cultural customs, even its application, and development not only in Jambi batik clothes but also in wood carvings at home - old house and mosque.

Based on the word of Allah SWT Surah An-Nahal verse 125 reads: "Call upon (the people) to the way of your Lord with good lessons and lessons and refute them in a good way, verily your Lord, He knows more about who is astray from His ways. He is the one who knows the people who receive the clue."

The values of Islamic Education contained in the paragraph, which need to be applied by an entrepreneur in the process of developing Jambi batik culture are good manners are ready to account for actions that are not good. As where Muchas Samani's opinion was quoted by Maisah, there are several points of reach that must be embedded in a person as follows:

1) Attitudes and behavior in relation to God, namely; Discipline, Faithful, devoted, thinking sincerely in the future, grateful, honest, introspective, forgiving, generous, devotion.

2) Attitudes and behaviors in relationships with oneself, namely; work hard, dare to bear risk, discipline, gentle heartedness, empathy, mature thinking, thinking far ahead, modest, passionate, constructive, responsible, wise, smart, careful, dynamic, efficient, persistent, frugal, honest, strong-willed, creative, strong-hearted, straightforward, independent, introspective, respecting the work of others, respecting health, respecting time, forgiving, generous, devoted, self-control, productive, diligent, suave, compassion, self-confidence, willing to sacrifice, patient, loyal, fair, respectful, orderly, sporty, moral, tough, firm, diligent, trustworthy, tenacious open.

3) Attitudes and behavior in relation to family, namely; work hard, think ahead, be wise, smart, careful, honest, strong-willed, straightforward, respectful of health, respect for time, orderly, forgiving, generous, devoted, friendly, compassionate, willing to sacrifice, patient, loyal, fair, respect, sportsmanship, morality, firm, trustworthy, open.

4) Attitudes and behavior in relations with the community and nation, namely; work hard, think far ahead, tolerant, wise smart, careful, honest, strong-willed, straightforward, loyal, respectful of health, respect time, generous, dedicated, friendly, compassionate, willing to sacrifice, fair, respectful, orderly, sportsmanship, morality, firm, trustworthy, open.
5) Attitudes and behavior in relation to the surrounding environment, namely; work hard, visionary, health keeper, dedication.

According to the results of the data that the researchers obtained from Jambi Seberang community, there are 45 Jambi Batik Villages as follows:

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<td>Batik Tiga Puti</td>
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The table above indicates that Jambi Seberang community really develops Jambi entrepreneurial culture, in accordance with the observations of researchers when looking at batik makers in several batik studios in the Ulu Gedong Jambi Seberang community, indeed batik makers are very creative and diligent in making batik. This is evident that the batik culture in Jambi Seberang has been developing for a long time and has become a source of livelihood. But the researchers found from some Jambi batik makers that the people did not know the meaning of the batik motif that was designed with such order, such as Angso Duo motif, Durian Pecah, durian flower and so on, he only knew that the motif was a symbol of one Jambi's distinctive characteristic is the Angso Duo.

The results of the above observations are reinforced by the results of interviews with one of the batik makers with the initials RM (as well as the guardian of Gontala Arasy Museum) who said that I also did not know the meaning of the batik motif I was working on. I can only design motifs and just write batik if I want to know the meaning he said please ask the old people who are already elders in Ulu Gedong. But when asked about the development of his entrepreneurial culture, Mrs. RM firmly replied that Jambi community or those who came from outside Jambi visited Gontala Arasy Museum very much also there were those who came from outside Jambi Province who immediately bought as souvenirs from Jambi, besides many people in Jambi Province also bought. So it’s entrepreneurship, only in Gontala Arasy Museum.

An almost similar statement was also stated by a DN batik employee who was making batik DK official stamp, saying I had been working as a batik maker for a long time. But if I am asked about the meaning of batik motifs I do not know, for more details about what Jambi batik means, please ask the batik seller, namely the mother with the initials DN. The researcher immediately asked the mother with the initials DN, she also answered that she did not know the meaning of Jambi batik motifs, which I knew that Jambi batik motifs were one of the distinctive characteristics of Jambi, such as the Angso Dua motif, which marks the Angso Duo Jambi traditional market, in the middle-middle of Jambi. Then DN also explained that the development of Jambi batik entrepreneurship, besides those who came directly to the place of batik, was also marketed in several figures who specifically sell Jambi batik such as the Kambang River, and in the PKK Jambi Province.

Then the researchers also asked the Batik maker initials ZR, also said he did not know about the meaning of Jambi batik motif, which he was working on, he was only in charge of batik stamp. He said that his work as a stamp batik had been going on for around seven years now. But if I was asked about what the meaning of Jambi
batik motifs at all I do not know, maybe the elders in Ulu Gedong must have known. Furthermore, ZR also stated that for Batik Jambi entrepreneurship, besides the buyers who came to the place of batik, there was also a message to be sent to Merangin Regency, Sarolangun, and there was also a special exhibition of Jambi batik like every year held on the anniversary of Jambi. In addition, he was also called to Jakarta, Thailand, Brunei Darussalam for Jambi Batik deployment.

The results of observations and interviews of researchers with several batik makers can be concluded that all the people who work batik, do not know the meaning of Jambi batik motifs, they only work as batik makers. According to the researcher, of course, this is very unfortunate that batik should know the meaning of Jambi batik motifs that it does is one form of Jambi Malay culture that contains the values of Islamic Education, the development process through the entrepreneurship of Jambi batik motifs.

The researcher also visited the Bina Lestari Cultural Foundation, the Seberang Mudung Laut, Jambi. He also discovered that one of the mothers with the initials SN was batik. Writing, he stated as well as the previous batik artists who had interviewed said that he also did not know about the meaning of the batik motif he was working on. However, the mother explained to the researcher that working as a batik maker had been going on for a long time, but it was only sold at this frightening place of batik. For further entrepreneurship, it is as frightening as in other places, namely ordering to be sent to offices in regencies in Jambi Provincial Environment, in stores that sell Jambi batik in Jambi Market and so on.

2. Inhibiting Factors for Batik Society for the Application of Islamic Education Values in the Process of Developing Batik Jambi Entrepreneurship Culture

In connection with the factors that become obstacles in the application of Islamic Education values in the process of developing Jambi batik culture, there are several factors, namely:

a. Internal Factors of Batik Jambi Entrepreneurship Culture

Internal factors are factors that come from Jambi batik entrepreneurs who are less interested in exploring their batik culture to a wider audience. According to the results of observations of researchers when seeing Jambi batik entrepreneurs are mostly women who do not have entrepreneurship education that is enough to give them the knowledge to develop the entrepreneurial culture of Jambi Batik more widely and with quality. They only do entrepreneurship at home and wait if there are visitors who come to buy and order. This condition is truly very worrying if we look closely at the batik culture for the people of Seberang, Jambi, only walking in place. In addition, the low level of education possessed by the batik community, so that they did not want to know about the meaning of Jambi batik motifs that valued Islamic education and became one of the distinctive characteristics of Jambi Malay culture.

The observations of the researchers above are in accordance with the statement of one of the Batik Tulis maker whose initials AZ said that there are many factors that become obstacles as a batik maker, not everyone can make batik, for me this batik is a very complicated work and needs caution, if not careful can be a futile and fruitless job. Therefore, to be a batik artist, he must have studied with a batik maker who has been a batik maker for a long time. Even though batik is not taught the meaning of Jambi batik motif, because those who teach also do not know, it could be because of the lack of education, so they do not need to know, the most important thing for them is batik as a job or profession that can make money. Then for the development of entrepreneurship culture, Batik Jambi is only done at home and waiting for visitors who come to buy and order.

Another opinion expressed by one of the mothers with the initials SN said that the factors that become obstacles in batik are very much like a batik maker who needs the ability and expertise in batik, needs funding to buy tools for batik, requires discipline and perseverance in working on batik, takes courage and so forth. Even though the education owned by batik is only graduated from a junior high school and some are only elementary school graduates, they are able to become batik makers. The issue of the meaning of Jambi batik motifs is
loaded with the values of Islamic Education I have never been told by batik maker who taught me before. For this reason, until now I have no idea the meaning of Jambi batik motif. Furthermore, for the development of Batik Jambi entrepreneurship culture at home, it can also be called Jambi batik studio. But for wider development, it is very limited with the financing that is owned.

Furthermore, the researcher also asked for information from a man who was stamping batik, which had the initials ZZ, who said that it was an obstacle factor for a batik artist as well as other batik makers first must have the desire and interest to become a batik maker. Because of batik is a job that not everyone knows about batik. Even though a batik artist did not know the meaning of Jambi batik motif they worked on both Batik Tulis and stamping Batik. Actually, a batik artist must know about the meaning of the motif, because the majority of batik education is graduating from Junior High School and Elementary School. The most important thing for him is the motif that he does is eye-pleasing and much in demand by buyers. From that, they did not want to know about the meaning of Jambi batik motifs. In addition, for generations the previous batik did not tell of the meaning of the batik motif, so that the next batik as if it does not care about the meaning of the batik motif, the most important thing for him to become a batik maker is daily work that can make money for their life needs daily. However, for the development of Batik Jambi entrepreneurship culture, it has been attempted to figures and markets of Jambi specifically Jambi batik sellers.

Based on the observations and interviews of some of the batik people mentioned above, it can be concluded that the factors that become a barrier for a batik maker in applying the values of Islamic Education through the process of developing Jambi batik entrepreneurship culture in the Seberang community in Jambi are the low education they have for a batik artist, and was never told by the batik maker where they had learned to batik Jambi before. Therefore, the meaning is there are not in accordance with Islamic values which are characteristic of Jambi Malay culture. While for the development of Batik Jambi entrepreneurship culture is still very limited, the majority is only done in homes which are called studios.

Related to the process of developing Jambi batik culture needs to get serious attention from the government of Jambi Province, to provide training in entrepreneurship strategies to the batik community so that they can develop an entrepreneurial culture of Jambi batik more broadly across the country. In addition, the Government also really needs to explain to the batik makers to better understand the meaning of each Jambi batik motif he designed. Because in Jambi batik motifs contained the values of Islamic Education that arrived at the people who were packing and wearing clothes and batik cloth typical of Jambi Malay.

According to the data collected from the internet article presented by experts who know the beginning of Jambi batik, he explained that until now it has not been able to ascertain what motifs whether the oldest motifs or the main motifs in the batik repertoire in Jambi. Because can be said that most Jambi batik motifs adopt the shape and name of ornaments on wood carvings. Even in the literature mentioned the oldest batik ever found in Jambi belongs to a man named HLC Peter (H.E.K. Ezermenn) who served as Jambi resident between 1918 and 1925 in Central Seberang Jambi Village. In the B.M Gosligs note it was not mentioned in detail what motifs were found on the Dutch man's batik shawl, other than the red color on a very beautiful bluish-black base.

Later, in the application of motif placement on batik no longer adjusted to the meaning, function or usability as in wood carving. The meaning of various motifs has undergone a shift and eroded by the creativity of the batik, even the variety of motifs that are created now also seem to straddle the habits, grooves and deserves that apply in society. The creation of many motifs is not in accordance with Islamic teachings which became the religion of the majority of Jambi Malay community. It is evidenced by the number of batik motifs in the form of animals or animals and other living things.

Likewise, their creativity tends to overtake conventions, both religion, and customs that prevail in society. Creativity seems to be unlimited by existing rules, especially, when it is in contact with industry and capitalization. But so far there have been no problems in the community related to the creation of these motifs that is evidence that Jambi community is indeed egalitarian and open to other things outside. However, trying to
maintain the form of a conventional motif with the meaning it contains must be carried out and maintained in both batik and wood carving. Because Jambi Malay community certainly did not want the children and grandchildren to find Jambi batik with Upin-Ipin motif, and thought it was the main motif of Jambi area decoration.

b. External Factors of Batik Jambi Entrepreneurship Culture

The external factor in the process of developing Jambi batik entrepreneurship culture is that which comes from outside the entrepreneur itself, there is no collaboration with 45 existing batik makers. In observation, batik researchers further develop it individually in homes and frightened respectively. In addition, if the researcher sees the place where the batik stamp is at home, it is not placed in a good position, but in a place that is not suitable for the health of the batik.

Batik makers do not cooperate with entrepreneurs in Jambi to learn the strategy of developing Batik Jambi entrepreneurship culture to the more advanced ones. Then there was no collaboration with the government, to get training on the strategy for developing Batik Jambi entrepreneurship culture. Therefore, the development of Jambi Batik entrepreneurship culture for the Seberang people of Jambi was very rigid and underdeveloped. In fact, the development of the entrepreneurship culture of Jambi Batik for the Seberang community in Jambi is very important. As one form of application of Islamic Education values through symbols of beauty that exist in the meaning of Jambi Batik motif is one of the strategies in the process of developing Jambi Malay culture.

Very different from Batik Jambi entrepreneurship carried out by people who are not from the Seberang community of Jambi (people from Java Island) they dare to open shophouses specifically Jambi Batik sellers, who are more advanced than the batik fears that exist in Seberang Jambi as there are several shop houses located in Simpang Pulai or before the red lights of Jambi namely Mirabella Batik Jambi shop, Youngest Jambi Batik, Cempaka Putih Batik, Melati Jambi White Batik, Rizki Batik, Batik Berkah. According to observations, Jambi batik entrepreneurs have more courage to become the development of Batik Jambi entrepreneurship culture, and they also have a number of skilled workers who can make batik, and sew batik for those who are interested in buying batik as well as being directly sewn. Indeed, if traced to making batik stamp printing, indeed ordered from Java. Even if they were asked about the meaning of Jambi Batik motif they also did not know. However, their courage for the development of Batik Jambi entrepreneurship culture should be an example for the people of Seberang, Jambi.

3. Efforts that can be made by the Batik Society to Implement Islamic Education Values in the Process of Developing Batik Jambi Entrepreneurship Culture

Allah SWT says in the Qur'an Surah Al-Qashash verse 77 which means: "And seek in that which Allah has bestowed upon you (the happiness of) the Hereafter, and do not forget your share of the (enjoyment) of the world and do good (to others) as Allah has done good to you, and do not harm on the earth. Lo! Allah does not love those who do mischief.

The above verse provides explanations to human beings to seek sustenance on earth for the happiness of the world and the provision in the hereafter. As the goals of Islamic Education are: to be more critical to create the happiness of the world and the hereafter, to serve the needs of the Muslims, to safeguard the integrity of the Muslims and to cultivate the goodness. Therefore, the formulation of the purpose of Islamic Education is very touching on the issues faced by human beings or the batik community in developing Jambi Malay culture.

Therefore, the value of Islamic Education must be applied and strived to build a perfect human perfection in every aspect of life that has Islamic culture and reflected in daily life. These people should be innovative in accessing the times of development and able to think cooperative in the global era and remain on the character they possess, all of which is to balance the horizontal and horizontal communication of humans as khalifatullah and remain in an effort to provide solutions to the problems faced by society.
According to the results of observation researchers, there are some efforts made by the batik community in Seberang Jambi, to apply the values of Islamic Education in the process of developing cultural entrepreneurship of Jambi batik such as the desire to know batik from batik maker to know the meaning of batik motif of Jambi do it. They are also working to cooperate with several batik villages in Seberang Jambi in developing Jambi batik entrepreneurship culture to the more advanced and quality in the future.

The results of the researcher mentioned above, reinforced by the interview data of one of Jambiyang batik entrepreneurship mother in the MW, said that I will come forward to curious about the meaning of Jambi batik motif, so far I do not know and ignore the meaning of Jambi motif batik, which is paramount for My motifs from Jambi batik should be beautifully seen by buyers. in the future I will work to cooperate with other batik builders in the process of developing Jambi Batik culture, as well as Jambi batik entrepreneurship, can also explain to buyers about the meaning contained in Jambi batik motifs is the values of Islamic Education which is in line with Jambi Malay culture such as Durian Pecah motif, Kajako Lako, Batang Hari, Angso Duo, and Keris Siginjai.

Another opinion expressed by one of the mothers who are RH's initials as well as batik entrepreneurship Jambi said that as batik entrepreneurs should know the meaning of Jambi's motifs, especially regarding the values of Islamic Education. Due to the superficial science, I have had so far, so I do not care about the meaning of the motif is to be judged by Islamic Education. Therefore, in the future, I will try to find out the old people in Seberang of Jambi who know about the meaning of Jambi motif batik. Then for the development of Jambi batik entrepreneurship culture in the future, I try to cooperate with the special entrepreneurs of Jambi batik that has been developed, and also do not miss the attention of the government to be able to provide capital for the batik in Seberang Jambi.

Furthermore, researchers are also asking information to the mother of the MS who is also batik entrepreneurship of Jambi, saying that while there is no effort to develop the culture of Jambi batik entrepreneurship to the wider, it is done at home alone due to the very limited financing available. Related to the meaning of Jambi batik motifs is the values of Islamic Education, so far I have not known it, as far as I know, the motif of Jambi is one of the hallmarks of Jambi culture of Angso Duo motifs. Inexorable from me, it might be because of the lack of education I only graduated from elementary school and also was not informed by the person who taught batik before, so I did not ignore the meaning of the motif.

Based on the results of observational data and interviews above, it can be concluded that the people of Seberang Jambi who work as Jambi batik entrepreneurship, for the time being there they did not have the efforts to develop Jambi batik entrepreneurship culture to the more advanced ones as they do today. However, in the future, they will continue to strive to develop the entrepreneurial culture of Jambi batik to a wider market while trying to know about the meaning of Jambi batik motifs. Because all this time they only knew that the motif of Jambi batik was one of the distinctive features of Jambi Malay culture, and did not know about the meaning of Islamic Education values applied through the meaning of Jambi batik motifs.

In relation to the above statement, it is understandable that the efforts undertaken in the development of Jambi batik entrepreneurship culture are still constrained with very limited funding. Therefore, it is important for the government to cooperate with small entrepreneurs of Jambi batik in the Seberang Jambi, in order to contribute their financially as an increase in their capital to develop Jambi batik entrepreneurship culture, to wider and quality in the future. But the batik community must know the meaning of Jambi batik motif which is loaded with Islamic values developed through the batik motif of Jambi.

Based on the data that the researcher arranged through the internet titled Jambul Batik Product Featured. Indeed Jambi batik motifs are full of aesthetics and philosophies due to the influence of local wisdom, geographical conditions, culture, and beliefs. In general, batik motif Jambi is a unity of elements consisting of points, lines, shapes, and textures. Batik has been agreed to become one of the flagship products of Jambi with the center of
the small and medium industry of cultural-based products is the batik center and embroidery gold in the Seberang Jambi spread in the bay lake and Pelayangan area.

Therefore, the efforts made by the batik community in the process of developing the culture of Jambi batik entrepreneurship are aimed at 1) preserving and divulging Jambi batik as a high value local cultural product that has become the identity of the region and nation, 2) improving the use of local resources of raw materials in fulfilling the needs of the independent and sustainable Jambi batik industry, 3) enhancing Jambi batik’s competitiveness through innovation in motifs, colors and derivative products to confront the raid of batik and other textile products.

This study discussed about culture supported by previous research, namely, Amirudin (2017). Also discussed about soft skill supported by previous research, namely Ali (2017) and discussed about soft skill and entrepreneurial supported by previous research, namely, Sardiijo (2017) and Octavia (2017).

4. Conclusion

Based on the above description, we can draw some conclusions as follows:

Implementation of Values of Islamic Education by the Batik makers in the Process of Culture Development of Entrepreneurship Batik Jambi is true. However, the majority of Jambi batik people do not know the meaning of Jambi batik motifs contain the value of Islamic Education in accordance with cultural customs of Jambi Malay community such as Durian Peceh, Merak Ngeram, Tampok Manggis, Ansgo Duo Besayap, Kapal Sangat and so on. Then in the people of Seberang Jambi, there are 45 villages of Batik Jambi makers which spread in some areas such as Gulf Lake and Pelayangan.

Absence factor for the batik makers Society for the Application of Values of Islamic Education in the Process of Culture Development Entrepreneurship Batik Jambi there are two factors; internal factors and external factors. Internal factors are the factors that come from within their own society such as the lack of education, so they do not know the meaning of the Batik Jambi motifs contained the values of Islamic Education in accordance with cultural customs of the Malay community of Jambi. Meanwhile, external factors are external factors such as there is lack of cooperation from 45 villages of batik makers in Seberang Jambi, as well as cooperation with the government, entrepreneurs to explore Batik Jambi to the more advanced and qualified.

The efforts of batik makers Society to Implement the Values of Islamic Education in the Process of Developing Culture of Jambi Batik Entrepreneurship will only attempt to know the meaning of Batik Jambi motif in the future. Then the batik community in Jambi will seek cooperation with 45 Batik Village, as well as to cooperate with the government and businessmen of Jambi batik traders.

5. Recommendation

Based on the above description, the recommendations in the study are:

1) To the batik community in Seberang Jambi, must understand the meaning of the Batik Jambi motif which contains the values of Islamic Education which is one of the characteristics of the traditional Malay culture of Jambi.

2) To Jambi Provincial Government, should pay attention more to Batik Jambi makers in the development of Batik Jambi culture entrepreneurship that contains the values of Islamic Education, in order to be qualified and able to compete with other batik makers in all Indonesian nation even to foreign countries.

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