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# Classical Batik Craft Industry in Imogiri Yogyakarta: Existence and Development in the Perspective of Cultural Resilience

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## Abstract

This writing aims to describe the development of classic batik motifs in Imogiri hand-drawn batik company, Bantul in relation to the theory of cultural resilience. The results of this study are that the community of batik artisans at the Girisari batik company, related to the theory of cultural resilience according to Talcott Parsons, consists of the categories of adaptation, integration, goal-oriented, and latency. Starting from the problem regarding the development of classic batik motifs found in the Imogiri region in general, there is a significant development between events of social change along with the character of batik creation. This change occurred in a spatial and temporal period for quite a long time and there was a factor of dependence on changes in values at the Yogyakarta palace since the reign of Sultan Hamengku Buwana IX until now. In the case of classic batik motifs related to prohibition motifs, this is fully valid for the legitimacy of symbols and at the same time power, but after there was a policy of simplifying all rituals in the palace, changes began to occur towards the problem of democratization in all fields including iconic batik.

**Keywords:** *Larangan* Batik, Yogyakarta Palace, Classic Motifs, Imogiri

## 1. Introduction

Batik craft has long been developed in the village of Girirejo, Imogiri district, Yogyakarta. This is because since a long time ago the people of batik making were royal servants or served in the Yogyakarta palace. Some even say that the pioneering of batik since the Mataram kingdom was led by the king Sultan Agung, because with the existence of the king's tomb in Pajimatan the need for batik is very high, so this skill is also taught to the people around it. Another strong evidence is that after Sri Sultan Hamengku Buwana IX simplified all palace rituals, so that it affected the income of batik courtiers and had to earn a side income by residing outside the palace (Soemardjan, 1986:39).

Another piece of evidence that is more universal in nature is that in fact batik trading activities in Indonesia during the pre-independence era were rife in the 1800s. This event is associated because the textile market in India experienced a setback due to the high taxes imposed. Chinese and Arab traders who controlled trade in the Java region used the opportunity to gain maximum profits. They have emerged as traders of the basic materials needed to make batik, namely white cloth, wax and dyes. It turns out that they also act as borrowers of money (Harmen, 1993:28). In this regard, it is stated that around the 1800s the Javanese produced a lot of clothes which were nothing but batik for trading (Raffles, 2008:107).

Problems began to arise because around 1830 the wax material industry produced on the Coromandel coast experienced an increase due to the increase in demand for the batik industry in Java, so that it could compete with textiles from Europe. In 1850 the Javanese batik trade was in a better position than European imitation batik. The European batik industry cannot harm Javanese batik, because batik actually has pure artistic value. However, since 1892 several Dutch East Indies officials at the resident level who were on the islands of Java and Madura always reported that the Dutch East Indies industry would be defeated by the entry of imitation batik from Europe (Koperberg, 1909:148). Imitation batik has not only pressured the domestic batik industry, but has also changed batik from works of art to industrial companies. However, these are all imitation batiks from Europe, in fact, due to differences in their artistic and symbolic values, so they do not have a detrimental effect on Javanese batik.

Simultaneously with the events of World War I that occurred in 1914-1918 there was a decrease in international trade traffic which resulted in difficulties in importing batik basic materials. Too little import of basic materials makes the price of batik very expensive, so that it is rare for the common people to be able to buy new batik. As a result, there was a decrease in batik production which led to a decrease in employment opportunities, thereby increasing the occurrence of unemployment in batik companies. There were difficulties in buying basic materials and selling cloth which occurred in 1929, causing many batik entrepreneurs to reduce their companies and among them the weakest in capital stopped all their businesses. Some batik companies recruit seasonal workers who will be laid off after the fasting month.

In the face of increasingly fierce competition between indigenous small traders and East Timorese, especially Chinese, an organization of batik entrepreneurs was established. Around the 1910s the batik industry had become a people's industry. Speculators and intermediary traders, who are usually Arabs, Sumatrans and Javanese, distribute materials such as dyes and wax to the artisans and when it is time to take the finished batik. All basic batik materials are also provided by factories in Europe. In 1918 batik chemical companies were founded in countries such as France, Switzerland, Japan and Germany, all of which actively imported their production into the Dutch East Indies. Bumiputera entrepreneurs obtain these materials from Chinese traders. They are considered to be stronger in controlling the batik industry and importing staples. Therefore, to face the increasingly fierce competition between indigenous and Chinese entrepreneurs, an organization of batik entrepreneurs was established, one of which was the Sarekat Dagang Islam which later changed to become Sarekat Islam. (Van Niel, 1984:123).

The decline in the number of batik companies which had an impact on the recruitment of workers can be observed from the comparison between the 1916 - 1920 conditions. According to the announcement from the Ministry of Crafts and Trade No. 6 of 1916, explains that the number of batik companies and until their finishing which had five or more workers on the islands of Java and Madura were 579 with a total of 7,606 workers. Furthermore, on January 1, 1920, there were 362 companies with a total workforce of 6,139 people (Koperberg, 1909:149). So during World War I, there was a decline in the industry that had experienced its former glory. Based on this, to prevent the decline of batik arts, the government is helping batik artisans and entrepreneurs by providing information and capital credit. With the hope that the batik industry can not only survive due to the sharp competition, but also be able to adapt to an unstable economic situation. After World War I ended, the situation in the batik trade was noticeably improved. The increase in demand for batik occurred in batik companies in various cities that produce batik. Simultaneously with the world economic recession in 1930, and exacerbated by increasingly fierce competition, there was also a decline in the batik industry, although on a small scale.

When the Dutch government fell into Japanese hands in 1945, all imports of batik trade with the Netherlands and Belgium stopped. As a result, the supply of cloth on the island of Java experienced a shortage. It's just that what happened in Yogyakarta was the accumulation of batik dyes, so that entrepreneurs turned their attention to making complicated and labor-intensive patterns in order to maintain the batik makers. Passing between 1945 to 1949, the development of batik did not show encouraging symptoms. After World War I provided a conducive atmosphere for the development of batik. There were even several central pockets of batik that became victims, due to the bombing by the Dutch army. However, after the physical revolution, the batik trade returned to normal. Simultaneously with the establishment of a cooperative institution, namely GKBI (Indonesian Batik Cooperative Association) in 1949, it resulted in significant developments in the batik industry. GKBI is a combination of five large batik cooperatives located in the cities of Pekalongan, Yogyakarta, Bandung, Surakarta and Jakarta. As a batik cooperative, GKBI also established NV. Batik Trading Company with status as a subsidiary. The goal is to become an agent for importing mori fabrics and dyes to be distributed both domestically and exporting batik fabrics. The batik business experienced its peak of success when the Benteng Program was implemented in the 1950s, which was a policy of the Old Order government to foster an Indonesian entrepreneurial spirit and at the same time a sense of economic nationalism. Under President Sukarno's government, GKBI had a strong position as the licensee to import mori cloth. At that time the number of members of GKBI was around 40 cooperatives representing around 8,000 family businesses or as batik workshops in miniature. Furthermore, GKBI is also trusted to make its own mori cloth, with three factories owned, namely PT. Primisima, PT. Prima-Textco, and PT Medari in Yogyakarta (Muhaimin, 1990:235).

## **2. Research Methods**

This research was qualitative descriptive in nature, because in accessing data most of it was in the form of written data and also reinforced by interviews (Moeloeng, 2007: 3). Descriptive in this sense is in accordance with the results of in-depth observations that have been made, while qualitative is related to structural aspects. In strengthening the structural aspect, this research is also still adding data, namely in the form of images related to the instrument, the researcher plays an important role because it is to finalize the planning, implementation, analysis and interpretation of data, and up to reporting.

This qualitative method is in the form of library research using written sources from library collections in the form of books, journals, and other printed sources (Garraghan, 1957:33). Primary and secondary data collection techniques were carried out through library research by visiting various libraries and institutions that store writing materials in various libraries in Yogyakarta. After searching for written materials and interviews, the next step is to select and verify the data and organize it into writing (Iswahyudi, 2020: 800).

## **3. Yogyakarta classic batik**

Along with the discovery of printing techniques, which initially produced poor quality, batik entrepreneurs were less interested in developing them. However, in the following years, the quality of printed batik could be improved and perfected, even if it was not much inferior to traditional batik, even if it was smooth. Batik printing is not only limited to making batik cloth, but has also developed into textile materials with batik motifs. This printing technique can then roll over most of the traditional batik companies or similar ones. With low production costs, printed batik is sold at prices far below traditional batik. Conditions like this cause traditional batik increasingly cornered (Anonymous, 1982).

Developments that started to brighten up were when the government issued a policy labeled Foreign Investment No. 1 of 1967 and Domestic Investment No. 6 of 1968, which basically had a positive impact on the life of the batik industry. This policy encouraged the emergence of textile factories which could then produce printed textiles with batik motifs. The encouraging impact was the emergence of large investors who invested in the business of batik printing, such as Batik Danarhadi, Batik Semar, Batik Keris, and Batik Cokrosuharto in Yogyakarta in the 1970s. The presence of the textile factory also destroyed the small-scale batik entrepreneurs, and had no effect on the large-scale batik entrepreneurs that had existed before.

Classical batik in this case was initiated as an idea of justification for giving the title in a certain area, namely Yogyakarta, which geo-aesthetically has supported the triumph of Yogyakarta palace culture. Etymologically, classic comes from the Latin *classique*, which means first class citizen. Furthermore, the term classic has a meaning as an artistic style and way of thinking that specifically refers to the peak development of art in Greece and Rome from 400 BC - 50 AD. The characteristics of this predicate include rational, balanced, functional and achieving true beauty. (Susanto, 2012:224). The information contained in the existence of batik for the past is thought to have existed since the 9th century, namely by the discovery of the *jamprang* batik motif which was placed on the *doti* cloth for the Shiva Mahadeva statue in the main chamber of the Shiva Prambanan temple. Furthermore, this batik motif was also continued and found in the statues of the Panataran temple in East Java around the 14th century which in essence is proof that batik had long been created and existed on the island of Java.

Contrary to the classical batik formations which appear visually as accessories for statues in temples on the island of Java, long after the following period the predicate of classicism reached its peak of beauty, in general, works of art must have been quarantined by the palace. It is easier from various sources of information, when classic batik became an important contribution during the Mataram kingdom around the 18th to 19th centuries. In the palace of Yogyakarta, since Sultan Hamengku Buwana I in 1755, batik has been launched for noble families by providing *kekancingan* called *awisan* or *larangan* batik (Ricklefs, 1974: 276). Some information that supports this is because from 1729 to 1798 it was decided to limit the use of patterned batik; *semen* with *sawat*, *lar*, *cemungkiran*, and *udan liris* (Carey ed., 1978:107,151,178). During the reign of Sultan Hamengku Buwana VII from 1877 to 1921 there were additional prohibited batik motifs namely, *huk* and *kawung* (Mandoyokusumo, 1980:51). Furthermore, during the reign of Sultan Hamengku Buwana VIII there was an additional *parang* motif as something that was glorified for the palace.

It can be said that during the reign of Sultan Hamengku Buwana VIII this was the pinnacle of palace culture in all elements of art products at the Yogyakarta palace. Reaching the pinnacle of all classical arts, Sultan Hamengku Buwana VIII is rightfully called the patron of the Yogyakarta court arts. One of these works is the *Bedaya Semang* dance which is so perfectly worked out, related to that it also accompanies the batik motifs used by the dancers (Condronogoro, 1995:19). Starting from the distribution of various batik motifs which are believed to belong to the palace and may only be worn by kings, nobles and royal officials, this allows for private batik making and has an impact on a limited number of people. During the reign of Sultan Hamengku Buwana VIII, the royal courtiers, who specifically served the practical needs of the palace, should have had to do with the place of residence that was adjacent to the king's residence.

Until now, we have only remembered the place where the name of the village is located in Kuthagara or within the palace fortress area, indicating the location of the royal courtiers. For example, Palawijan village is a place where physically disabled royal servants live. Gerjen or the residence of servants whose job is to serve the needs of clothing. Ngasem; palace batik residence. Ratawijayan; is the village where courtiers take care of carriage vehicles and raise horses, and Musikanan is the residence of the court musicians. Furthermore, during the reign of Sultan Hamengku Buwana IX, a major change occurred, the essence of which was that the existence of art and various rituals began to be reduced or simplified. This is with the consideration that there has been an institutional change, which aims to socialize democratic values. One of them is that the palace has started to open to the public. With the title "Throne for the People", it means that with this throne, one must be able to share the taste or welfare of the socio-cultural life of the people (Roem et al., 1982:39).

During the time of the executor of the great tradition of the Yogyakarta palace, namely Sri Sultan Hamengku Buwana X, it turned out that this tradition was still being preserved. In terms of the tradition of batik in the palace environment, the relatives of the palace or especially the sultan's daughters must also cultivate the ability to batik, so that when someone moves to live outside the palace, the tradition of batik is also increasingly widespread. According to Rahardjo, with the original batik activities carried out by the princesses of the palace, it also influenced the surrounding community to learn batik. As a result, the emergence of new motifs in batik in the Yogyakarta region, is the discovery of the predicate of farmer and *saudagaran* batik motifs (Rahardjo, 2011: 11). Apart from still having to serve the needs of batik for the palace, the place also developed batik for the general

public. The growth of these batik villages is one of the home industries for Girisari, Imogiri, Bantul Batik, as used as the object of this research.

Starting from the background of the problem regarding the Imogiri region in general in a geo-aesthetic view, this research can determine positive research formations as well as to determine the extent to which the region is facing policy streams both related to people's handicraft-based community economic growth and also in segments another segment. Offering this idea is not too difficult, if you find many clusters of data variables obtained from the wealth of the Imogiri region by placing the target of Batik Girisari artisans who have been active in the region for a long time.

The description for constructing explanations is by revising in a reintrospective and prophetic way. The reintrospective view is that it is believed that the existence of Girisari batik in the village of Pajimatan, Girirejo, Imogiri was originally the courtiers (*abdi dalem*) of batik *peserat* at the Yogyakarta palace, so that the demonstrators apart from providing valid evidence are also expected to provide a lot of information for this research. Likewise for the continuity of this craft is for palace consumers and rural people, so that related to the acquisition of valid data is also no different from the others.

The prophetic view in this regard is the result of this research work, bearing in mind that in the world of arts and crafts always requires various related components carried out by human society, so that very complex factors will be found. At least minimally is determined by the idea of consumers. On a large scale, because home industry can also become an icon of geo-aesthetic studies and local economic growth, it is possible that there are several other elements that play a role. In this context, among others, is the growing awareness of industrial development, which in general is dependent on institutional or government elements. Even though it is diverse, in this study it will also be found how far the level of pioneering of the Girisari batik craft industry is towards the realization of social order.

Not unlike the hope towards the realization of a society that is sufficient for primary and secondary needs, this research can also offer normative problem solving, especially regarding how the demands in the world of work for the home arts and crafts industry, so that the most expensive price, is how to achieve a social order solution that is immortals in the Imogiri region who are represented in the community of batik artisans in the village of Girisari. An indication of the establishment of a permanent social order, bearing in mind that the batik home industry community in the Imogiri region already has provisions which in Talcot Parsons' view are adaptation, goal attainment, integration, and latency factors, so to preserve these social order factors are latency or pattern maintenance (Parsons, 1961: 36, 41).

It seems that the results that are uploaded through the realization of social order, in the long term interest or in this case are the prophetic considerations that will be tried for research workers are on pattern maintenance. This consideration is based because maintaining social order must be supported by very complex latency elements because considering that research does not fully know the character of the roles of the actors there.

This writing is focused on the Girisari batik home industry, with the consideration that it can represent all batik home industries in the Imogiri region. Even so, it should not be understood, if because based on the distribution of supporters, including in this case workers or consumers, it often happens that they alternate with each other. Starting from existing social capital, as well as adaptation, goal attainment, integration, and latency factors, in this study which one is the strongest, so it will be looked for on the deficiency factor, so it will be found to solve towards the realization of cultural resilience in the batik-making community in Imogiri in general.

#### **4. The sustainability of the batik industry in the perspective of cultural resilience**

Perspective is a professional view held by Pajimatan batik artisans, Girirejo, related to the consolidation they are doing. In other words, when life is a choice, then becoming a batik worker is something that can lead to becoming social capital to appear in people's lives.

This is no different from other rural communities, that after the reform events in 1998, the economic crisis progressed slowly but surely could hamper the value of social integration, as was the case in the Pajimatan Imogiri region. The economic recession has made the government's role in realizing the achievement of people's welfare also begun to decrease drastically, so related to this it has also shifted aspects of integration, one of which is the role of mutual cooperation. The treatment that makes him in such a dilemma, can be inversely related to the need for a high sense of awareness to rise to build aspects of integration, bearing in mind that the veil of love for something he has begins to be instilled. What is said to be a batik maker, is something that is regenealogically still strong, so that proof of love cannot be run over so quickly. It's just that the phenomenon of the entry of the monetization process has hit rural areas in general since the 1980s, so that persisting in the world of batik is for life support and is outside the discourse of Imogiri's geo-aesthetic icon. Such a perspective exists in the people of Pajimatan, Girirejo, Imogiri, determines and at the same time chooses a paradigm for preserving the life of batik as a social support and at the same time attached to social cohesion, as in accordance with what has been passed down by its seniors.

Related to the condition of the community of Girirejo, Imogiri, is the condition of the community that has been established in terms of being a community of batik artisans, is it appropriate that this predicate can be interpreted as a social reality. In this study, it is discussed how far in the opinion of Talcot Parson the discussion is comprehensive by using the elements of adaptation, goal attainment, integration, and latency categories. Starting from the results of initial observations, it turns out that the characteristics possessed by the batik community in Girirejo village, Imogiri that can be used as social capital are adaptation and integration as the first category, while elements of goal attainment and latency are the second.

The inward looking view is reintrospective for batik craftsmen. According to Samuel Popkin, in relation to the realization of a community of batik workers in the village of Girirejo, there is an awareness that being a batik worker is a profession and a life choice, so efforts to improve are always accompanied by thought (Popkin, 1979). Initially, the inspiration came from where they were active, so that the energy around them could provide energy for creativity and activities. A view with a model like this is indeed a local genius, but at the same time can form a special character, especially related to the quality of his work, namely batik. Whether the genotypic factor associated with it is a hereditary ancestor is valid. On the other hand, if it is related to phenotype, then the environment will fully become a prototype, that talking about batik is synonymous with a place called Pajimatan, Girirejo, Imogiri.

A retrospective measure for batik makers in Pajimatan, Girirejo Imogiri is how far they have preserved classical Yogyakarta batik, bearing in mind they are still tied to the Yogyakarta palace. This statement is not something that deviates, that initially the community was indeed the courtiers of making batik and also bearing in mind that most of the residences in the area are still in the status of sultanate land or Sultan Ground, so that even in a thin measure there is still a factor of dependency with the patron.

Registered as a society that must obediently follow civilization, then along with the increasingly stable power of the Yogyakarta palace, its cultural journey also becomes smoother, as indicated by the batik-making community in the Imogiri region in general (Nobert, 1983). The jargon of the world of batik can also be used as cultural capital for the people of Girirejo, Imogiri, both in the embodied state, objectified or the objectified state, and institutionalized state (Bourdieu 1986). Cultural capital in the category of the embodied state or the objectified state is the work of batik and a set of ways of knowledge for its learning, and the category of the institutionalized state is how the capability of the Girirejo batik community to form a forum for its formal sustainability. Starting from the slices of the theory of cultural capital according to Bourdieu, the two categories can be solved through the first great category, namely adaptation and integration, which is in the area of work performance in batik production.

When it comes to adaptation, even though the frequency is still needed, the weight is also not large, because considering the process of adaptation between the production of batik works and social habits in society, there has been steady social cohesion. Adaptation can be attributed to the occurrence of a significant relationship between batik workers and aspects of materials, tools and how to work. The journey of adaptation between the creative

batik production process and the community of practitioners, in this case, is because it is so old that it is difficult if it is not brought up by events that change the level of progress of its production.

The outward-looking view is usually associated with social change theory. In this view, there is indeed a high awareness of the working community in Girirejo, Pajimatan, Imogiri to plan something that can intentionally change a big hope for the community. This transformation of social change cannot be separated from how active the Imogiri people are with those outside (Popkin, 1979). This view can depart from informational evidence and issues, if all economic activity must never stop to improve quality, or which ends with an increase in the price of its products. Outward views can be initiated, how one of the workers can work together with related parties, including empowering design development, seeking bestari partners through the government as a patron, and community collaboration through various exhibitions, workshops and other social services. This outward view will never stop and is always changing without limit.

Starting from this theory, it can be indicated that what elements are currently being sought by the Imogiri people are related to their profession as batik workers. Of all these elements may be chosen as capital to accommodate the research theoretical framework is on the element of goal-oriented. In fact, goal-oriented, related to the theory of high-level social integration, is related to workers' options that lay the foundation for changes in the up-to-date moral economy of workers. As is often heard how to improve both through the quality of marketable designs, the quality of finishing and mastery of materials, and the use of tools, to the marketing managerial.

This element can only be carried out operationally through prophetic awareness for batik makers in the village of Girirejo, Imogiri, Bantul. Associated with prophetic awareness, is an image that is believed to determine the right target strategy related to the profession they have. In this case it can be related, that in the world of the batik craft profession in Girirejo, people have been able to predict that the profession of batik can lead to making something that gives economic rewards. Related to this, the community of batik makers who have been accommodated to become a group of home industries and at the same time with the guilds they have is sure to become something big. Continuity is continuously formed in a structured manner, so various efforts are always taken both in terms of design development, material quality, and economic management, so that there is a change in the morale of the workman's economy in Girirejo village. Related to outward looking and at the same time with its goal oriented aspect, it can fully accommodate prophetic awareness which strengthens the optimism of Imogiri batik makers, one of which is when batik production is associated with tourism.

The tourism industry sector is something that has the potential to be developed as an introduction to culture and local economic products for a nation (Wahab, 1992:74). Efforts to introduce the culture and arts of each region with programs for the development and utilization of regional tourism resources and potential. Thus, this hope contributes to arts and cultural crafts, both in the form of designs and motifs typical of regional products.

This change begins to appear if there is something that makes a turning point including in the structure and pattern, a new paradigm occurs, namely progress or improvement due to achievements in terms of batik creation. This event of change was basically due to stagnation or paralysis which created a crisis for batik makers in the Imogiri region, especially with the earthquake natural disaster on May 27 2006 in Bantul. It was told that the earthquake caused a lot of batik equipment to be damaged. During the first six months after the earthquake, batik activities stopped because the community's focus was only on repairing their homes. Along with these conditions, people began to return to batik activities. What causes the driving factor to carry out batik production is the spirit of the community itself because what is important is preserving ancestral heritage. This awakening is also due to the assistance of various parties. One of them is the Jogja Heritage Society (JHS) and the Australia - Indonesia partnership, because it specifically provides assistance for the development of batik production, especially in the Imogiri region.

##### **5. Some classic-based creativity batik motifs**

In this case, the forbidden batik motifs which are a must to be created because they are for the needs of the Yogyakarta palace, are the Huk, Kawung, Parang Rusak, Barong, Parang Rusak Klithik, Semen Ageng, Udan



Liris, Semen Sawat Gurdha or Lar, and Patch motifs. Starting from the list of motifs, the Imogiri batik community fulfills a high social order, namely the element of adaptation. Associated with the process of social change, namely the democratization of the Yogyakarta palace which was pioneered by Sultan Hamengku Buwana IX, is at the same time the occurrence of independence in the creation of good motifs in Imogiri, especially in the Girisari batik company. Related to this is an inward-looking adaptation factor, with evidence of the development of batik motifs including; *Sidoasih*, *Sidomukti*, *Semen Rama*, *Truntum Gurdha*, *Parang Ceplok*, *Sekar jagad*, *Wahyu Tumurun*, and *Gringsing*.

The development of batik motifs in Imogiri, especially the Girisari written batik company, is a peak, so that it is a factor of social integration in an outward-looking way, which is shown by professional managerialism, a bureaucratic approach to loan assistance from the government, various types of charters in the name of cooperation, courses design training, and various exhibition opportunities in major cities. Related to the development of batik motifs in the Girisari Batik Company, it can be shown by the iconic Imogiri batik motifs including: *Ciptowening*, and *Kapalan Imogiri* motifs as local-level adaptation category motifs, while *Ceplok Kembang Kates* batik motifs are integration level motifs regionality. Furthermore, related to outward looking view, it also forms a goal-oriented factor, which is shown by the batik motifs influenced by tourism entering the Imogiri region and the personal achievement batik motifs played by batik designers at the Girisari Imogiri batik company. Batik motifs influenced by tourism include: *Wahyu Tumurun* and *Nitik* batik motifs, while personal achievement batik motifs include; *Prestasi I*, *Prestasi II*, and *Prestasi III*.

Related to latency or pattern maintenance, this is fully proof that the Imogiri batik community is really able to carry out the rescue of various segments. This is proof that it is an act of cultural resilience, which is actually felt to be very difficult due to the various challenges of modernization. These batik motifs are divided into motifs with the theme of preserving the classic character of the Girisari Batik Company and local wisdom. Batik motifs with the theme of preserving the classic character of the Girisari Batik Company include motifs; *Purbonegoro*, *Semen Mulyo*, *Babon Angrem*, and *Ceplok Keci*. Likewise, local wisdom motifs include; *Peksi Cohong*, *Grass Elephant*, *Buron Wono*, and *Srigunggu*.

At first, the Sidoasih batik motifs included classic types of batik motifs found in both the Yogyakarta and Surakarta palaces, which were used as clothing for female nobles. Etymologically the Javanese Sido means to be, to be, or to continue, while asih means to love. Philosophically, the Sidoasih batik motif has the meaning of human life which is full of affection between human beings. This batik motif contains the meaning of hope so that the household life of the bride and groom wearing this dress is always filled with a sense of harmony, affection and love for each other. Apart from being used as clothing for bridal ceremonies, this batik motif is also commonly used for the tingkep ceremony or waiting for the birth of a baby in the stomach of the expectant mother who is seven months pregnant, so it is called *mitoni*.

In Javanese, the word Sido means to be, to be, or to continue. The word mukti means noble or prosperous. Thus the Sidomukti motif cough means to continue or to be noble and prosperous or to live in abundance. Sidomukti motif batik is a type of classic batik motif typical of palace clothing. This batik motif uses soja natural dyes. This batik motif is actually a development of the *Sida Mulya* batik motif with a white background which originated from the Mataram kingdom era in Kartasura.

The basic pattern of the Sidomukti batik motif is *gurda*, while the *isen-isen* can be *sawut*, *ceceg*, *ukel*, and *ceceg pitu*. *Isen-isen sawut*, or in the form of soft lines lined up close together as fillers for leaves, and bird tails. *Ceceg*, namely in the form of small dots, tight or loose, that fill the area of the ornament. *Ukel*, which is in the form of a small circle, while *ceceg pitu* is in the form of dots that collect in the amount of seven circular shapes. Some of the ornaments or decorations on the Sidomukti batik motif include butterflies, butterfly wings, thrones or thrones, *meru*, and flowers. The main ornament is an image of a butterfly, symbolizing beautiful and high expectations. The main ornament is an image of a butterfly's wings, symbolizing justice and humanity. The main ornament in the form of a picture of a throne-shaped building symbolizes the hope for a high, noble and respected degree or position. The *meru* ornament also means a symbol of majesty and grandeur. Flower image ornaments symbolize beauty.

Sidomukti motif batik is usually used as clothing in traditional wedding ceremonies during the panggih ceremony or the meeting of two brides. reception or *pahargyan*, then held with a reception or *Pahargyan*. The philosophical meaning contained in this motif is to expect glory, prosperity and majesty.

The Semen Rama batik motif has a meaning so that the wearer has a life that is always blossoming. There are various types of *Semen Rama* batik motifs, including: 1. Motifs related to the mainland, such as plants. 2. Motives related to air such as; garuda, bird, and mega. 3. Motives related to the sea, such as water, fish, snakes, fish and frogs. This *Semen Rama* batik motif is widely associated with the *triloka* or three worlds, namely a teaching about the existence of three worlds or three realms, namely; the middle world is where humans live, the upper world is where the gods are, and the underworld is where the bad people as well as the evil creatures are.

Semen batik motifs are often associated with wayang stories, namely the Ramayana story, in this story the rulers imitate the figure of the satria Rama because he is loved not only by human beings but also animals, which in this case are depicted as monkeys. The *Semen Rama* batik motif is always associated with Hastabrata's teachings, namely the teachings are advice from Rama and his younger brother Barata that must be carried out if one becomes an ideal king. Hastabrata's teachings likened a king to imitate the characters contained in the elements of nature, because they can really benefit humans and work fairly. The eight natural elements are; earth, water, air, fire, *akasa* (sky), sun, moon, stars, and clouds (Susanto, 1973).

*Truntum* batik motif has a background about a love story that hopes to blossom again. This batik motif was created by Kanjeng Ratu Kencana, who was the empress of Sunan Paku Buwana III. This was told when Sunan Paku Buwana III was about to remarry, Kanjeng Ratu Kencana felt sad and lonely, so she tried to create this batik motif. The purpose of creating this batik motif is as a symbol of a love that is pure and sincere, so that it will last forever and continue to blossom in the heart. The word *truntum* comes from *temaruntum* which means increasingly thriving. The use of the *Truntum* batik motif is worn on the parents of the bride and groom in the hope that the bride's love will continue to thrive and last forever.

Visually, the *Truntum* batik motif can be in the form of flowers that are blooming, neatly and geometrically arranged. Batik motifs usually use natural toga materials. It is called the *Truntum Gurdha* Motif, because it is added a pair of Garuda bird wings, which in this case we can see the wings are half opened. On the edge of each wing is strung with a closed wing motif, as if the bird depicted is perched when viewed from the side. In Hindu myth the Garuda bird is the symbol of the vehicle of the god Vishnu. Because the god Vishnu is considered the guardian god or the savior of the world, this batik motif is only permitted by kings or the nobility.

The *Parang Ceplok* motif batik, visually, has a background with *Parang* motifs in general. There is an additional element of the fried motif, which is one motif and is arranged repeatedly, so it looks like *ceplok-ceplok*. Some people say that this *Ceplok* motif is called the *Kertas Tempel* motif, so when it is applied to batik cloth it becomes attractive. The ornaments with repeating patterns are geometric in shape, there are square, rectangular, round and star shapes. The *Ceplok* motif is usually based on the circular shape of a rose, a star, and some are very small. This pattern with the *Ceplok* motif can occur because it is inspired by the shape of the palm fruit which is split into four. The four parts are essentially symbolizing the four directions of the compass. The *Parang Ceplok* batik motif, which is produced in Girisari, Imogiri, only has floral and leaf elements added to add beauty to the main *Parang* motif. The colors used are synthetic colors. The flowers and leaves are given isen in the form of dots and lines. The pattern of the *Parang* motif has also undergone changes, because it is for the sake of impressing consumers.

Literally, *Sekar Jagad* means the flower of the universe. *Sekar Jagad* is a collection of various classic batik motifs in one piece of cloth. This motif has been known since before the collapse of the Majapahit kingdom, King Brawijaya V, around 1478 AD. Initially, *Sekar Jagad* had a distinctive form of division of fields, although the fillers for each field may vary. In its development, modifications occur freely in the form of division of fields. The *Sekar Jagad* motif actually depicts the various cultures that exist in this universe. This batik motif has a pattern similar to images of various flowers and also has characteristics in terms of coloring, namely the various colors displayed are varied. With this motif, the beauty is reflected which is quite interesting, because there are color variations and various patterns in batik cloth. The *Sekar Jagad* batik motif is a batik motif that was born in the

Imogri region which batik creators developed as the *Nitik* motif. The *Nitik* motif that developed around Yogyakarta, is in the form of squares and rectangles, also decorated with *isen-isen* and *ceceg*, both *ceceg telu* and *ceceg pitu*. As a society of batik lovers who are close to the inspiration of classic batik before, the development of this *Nitik* motif is always given a name associated with a flower. For example; the motifs of *Kembang Kenthang*, *Sekar Kenanga*, *Sekar Kanthil*, *Kembang Waru*, *Sekar Randhu*, and *Sekar Jagad* (Suharsono, 2011:139).

Related to the Wahyu Tumurun batik motif at the Girisari written batik company, it has experienced developments both in terms of process, motif and color. Until now, this batik motif still has many fans, so many order it because they are fascinated by its beauty. Wahyu Tumurun's batik motif includes non-geometric motifs which are arranged randomly but also adjusted to the feelings of the creator. Regarding the development of the motif, it can be seen in the background by adding the henna motif which is usually neatly trimmed and on the edges of the main motifs and the edges of the background filling, with the henna motif always being shredded regularly. The meaning obtained from the *Wahyu Tumurun* batik motif is that *Wahyu* means a gift or power given from God Almighty. Then with the hope that if you use this batik motif you will get positive things, as desired. While *Tumurun* is likened to coming from above, which means something that is very noble, especially for humans, so that this batik motif is believed to be something that is blessed, karomah, and accompanied by guidance.

The *Gringsing* motif is generally shaped like fish scales with a black dot resembling an eye in the center. This motif is thought to have existed since the 14th century, as mentioned in the Pararaton book. Van der Tuuk called it the words "*Sakmangke Raden Wijaya adum lancingan geringsing mring kawulanira sawiji sowang, ayun sira mangamuka*", which means Raden Wijaya distributed black and white striped loincloths or maybe stripes to his servants, each one for war preparations. It is estimated that the word stripes with a combination of black and white, or called '*Rwa Binedha*' until now on the island of Bali is a symbol of rejecting reinforcements. Actually the shape of this motif is like fish scales, while in the middle there is a black dot resembling an eye.

The word *gringsing* is associated with the words *ketan* and *injing* which are used as offerings at the place. There are those who relate the word *gringsing* to the standing or upside down chicken feathers, which if it grows on humans it is called *jegrug*. The word *gringsing* can also be interpreted as a point or nodule on black skin. Starting from the various meanings of the word, it was suspected that in the making of batik at that time they still used glutinous rice starch or the remaining froth from boiling sticky rice, so that the situation was uneven or had lots of lumps. Visually, in general, the *Gringsing* batik motif is in the form of a circle or circle as the center with a dot in the middle, which is called "*sedulur papat lima pancer*". This batik motif is categorized as a symbol of balance, prosperity and fertility in human life.

## 6. Conclusion

It seems that the existence of batik in the spatial-temporal dimension has gone through a long period of time along with the development of civilization, the human need to dress. Apart from the theory of cultural diffusion, society as the recipient of the heritage and the buffer of batik culture can be reflected in the formation of a cultural structure which until now still integrates the power of ethnic culture in the process of forming national culture.

Yogyakarta batik makers in ancient times did not only create something beautiful to look at, but also gave meaning or meaning that was closely related to the philosophy of life. They create according to their distinctive motifs with sincere and noble messages and hopes, so that they can bring goodness and happiness to the wearer. The use of decorative motifs is often associated with symbols or symbols, as well as the form of ornaments as a whole planned with a specific purpose, for example to be used to gain prosperity and glory. This is very different from the current conditions. The existence of cultural developments in society resulted in Yogyakarta batik being shifted, such as in terms of application, design, or something else.

This is a dual opposition system, that is, a system formed from two conflicting elements, but which balance and complement each other. In this appearance it is as if laws, customs, religions and norms regarding loss of prestige and are replaced by a simulation model of mass culture, so that the deeper meaning is blurred to lead to a free

human being and to simulate himself. The change and displacement of this Yogyakarta batik masterpiece is due to various reasons, including technological, economic, social, cultural, political, aesthetic, and others.

For example, batik motifs that were previously only allowed to be used by kings and royalty when there were ageng ceremonies, but in its development were used freely outside the palace, such as batik which was previously applied to long cloth, now changed to clothing. The same goes for people who dress in batik from Yogyakarta, even though sometimes they don't match their function. In appearance, it is not only the type and form of clothing worn, but also how they believe in what is beautiful to highlight so as to give a more dominant and attractive impression on what they appear.

Evidence of the link between feelings of crisis due to natural disaster and achievement, as it seems to be a law of nature, namely creativity is due to crisis. The achievements of the batik makers are evidence of advanced adaptation, not only because they maintain classic motifs but also bring out traditional motifs that are often consumed by society in general. These batik motifs in their development are still inspired or adhere to classic motifs that have been mastered before. According to the views of the consumption community of the social strata of batik, these motifs are called *sudagaran* motifs. It turns out that the concept of *sudagaran* motive, is to be traded as a hope as a life support. Many of these classic creativity-based batik motifs are produced at the Girisari batik company.

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Attachment to some classical-based creativity batik motifs (author's documentation source)

Photo 1: Udan Liris motif



Photo 2: Sawat Gurdha/Lar motif



Photo 3: Huk motif



Photo 4: Kawung motif



Photo 5: Nitik motif





Photo 6: Parang rusak Barong motif



Photo 7: Sidoasih motif

