

Human Problems in Batik Motifs

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ABSTRACT

Batik motifs store human problems packed in beautiful artistic frames. In the motive is stored story and history of mankind. Batik has long served as a medium of humanity expression. Therefore, each batik will have its own story about the human problem of love, food, home, religion, and so on. This research uses qualitative method. The data come from batik that exists in society. Then held an interview with the community about batik and the existing story. The next step is to create a description of the data with humanitarian problems that exist in the batik script. Research finds that in the batik illustrated humanitarian problems are hidden in the stories behind the story of batik. Human problems can be divided into six, namely (1) power problems, (2) family problems, (3) problems of love and love, (4) problems of prayer and hope, (5) miserable experience, (4) cultural issues. Power problems are found in Cirebon batik and parang batik in Mataram. In Cirebon found *mega mendung batik* (cloudy sky). Therefore, the meaning of *mega mendung* is to provide shade to the people. Although the people there are Chinese and Javanese, but still provided shade or refuge as cloudy to protect humans from the heat. *Sidomukti* motif is the motive of family hope to live *mukti* or live noble. This is a family problem that aspires to a noble life. The motive of *parang rusak* is a motive that describes the destruction, quarrels, and the collapse of Mataram.

Keywords: Motive, human problem, culture

Introduction

One of Indonesia's cultural heritages is batik cloth. Batik cloth is a type of craft produced on a white cloth painted with a technique called batik technique. The basis of batik technique is to paint a white cloth with wax, then dipped in the dye solution so that the image arises due to the closed part was not exposed to color (Doellah, 2002: 10). Batik is part of Indonesian wealth which is included in Indonesian textile (Hitchcock, 1991). Although the technique of batik is a simple thing, but the picture in batik cloth illustrates various things about human problems. The problem is passed down from generation to generation as a folklore (Danandjaja, 1986). Batik motif is a record of human history that makes it in the form of a painting. Although batik does not tell anything, but in the batik there are narratives narrated by humans. The narrative relates to the everyday human problem which is a universal problem, but is typically expressed in a batik motif. Therefore, there are five things that affect the batik motif, namely:

1. Geographic location
2. The character and the way of life in a region
3. The belief and customs
4. Nature condition
5. Contact with outside world (Djoemena: 1990:1)

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The emergence of Meru and Garuda motifs which is a symbol of God is a picture of the problems of people who want to be close to the gods. Batik generally grows rapidly in Islamic times, but pre-Islamic thinking still exists. Meru is a symbol of heaven. This relates to the concept of the god-king that the king is the god's incarnation. The king's palace is a god in the world. While Garuda wing Garuda is a symbol of the presence of Vishnu. Vishnu has a vehicle of an eagle. Therefore, the presence of eagle is meaningful as the presence of Vishnu. This illustrates the problems of men who wish to be close to the gods. Wearing good motives that display Meru and Garuda is a symbol of their proximity to the god (Djoemena, 1990: 33).

The increasing variety of batik motifs can not be separated from a cultural history that occurred in the palace. Initially batik was made in the palace by the royal family. Batik is a monopoly of kings and families. However, since Pakubuwana XI the use of batik became no so strictly. Parang motif which initially is a prohibition motif may be allowed to be used by outsiders. The motive forbidden to wear is only the parang rusak motif (Pujiyanto, 2010: 80).

Batik motif is strongly influenced by people who use. Doellah (2002: 200) states that during the Japanese period in Indonesia in 1942-1945, the Japanese population also interested in batik and create special batik cloth called hokokai batik. Batik is growing in Pekalongan during World War II. At this time Indonesia suffered from lack of materials to make batik due to war. Pekalongan batik entrepreneurs then use the remnants of batik cloth to make a cloth with the nuances of Japanese culture. Among these characteristics is the appearance of peacock figures with beautiful feathers.

This paper tries to illustrate the human problem contained in batik motifs. The problem is obtained through interpretation and is associated with the history of the past that lies behind the motive.

Method

This research is qualitative research. Research subjects are batik motifs that describe human problems. Research location is in Indonesia, especially areas that have batik. Samples were taken with the snowball sampling. Data sources include informants, batik cloth, and documents. Data collection is done by interview, observation, and content analysis. The analysis is done by interactive analysis. The analysis goes hand-in-hand when the process of data collection, power display, and verification.

Discussion

Batik has undergone a remarkable shift. These changes are due to interregional transformation. In the field of production, batik also undergoes a transformation, with the emergence of new tools such as batik canthing that was replaced by batik cap. The cast was shifted, the woman remains on the old tradition of batik canthing while men dabbled in batik cap. The emergence of modern tools has posed a serious threat to hand crafted textile handicrafts. Not to mention the emergence of new European designs such as Pierre Cardin, blue denim, and so on that will make the Southeast Asian population alienated from the fabric of their ancestors (Maxwell, 1990: 403). Changes also occur on the theme of batik motifs. Research finds some human problems that are depicted in batik motif. The findings can be divided into 6 as follows.

- 1) Power problems
- 2) Family problems,
- 3) Love problems,
- 4) Pray and hope problem,
- 5) Unhappy Experience,

6) Culture Problems.

Power Problems

Batik is a technique while the motive can be filled in accordance with the will of the creator. Along with the entry of tasawuf, for example, then batik can also be seen as God's behavior in creating the universe with various *tajali* as embodied in Javanese literature titled *Serat Prawan Batik* (Lestari, 2013).

Power problems are found in Batik Cirebon and parang batik in Mataram. In Cirebon found mega mendung motif (cloudy sky motif). This Batik emerged as a meeting of Chinese cultural elements in the court of Cirebon. Therefore, the meaning of mega mendung (cloudy sky) is to provide shade to the people. Although the people there are Chinese and Javanese, but still provided shade or protection as cloudy to protect humans from the heat.

The history of Cirebon is closely related to the history of Demak, especially about the Wali Sanga movement in Islamizing Java (Atmodarminto, without years). The Sultanate of Cirebon was a sultanate that flourished in the 16th century. This area was formerly under Demak, but as the weakness of Demak's Islamic empire, Cirebon stands alone. The founder of the Sultanate of Cirebon is one of the Wali Sanga, namely Sunan Gunung Jati or Fatahillah. One of the famous batik motifs is mega mendung. Batik Cirebon greatly influenced Chinese culture.

The meaning of mega mendung is a protection as the sky with the clouds will protect people from the heat of the sun. Mega (cloud) is also the hope of rain. This is a reflection of Cirebon's power that will protect his people. This philosophy takes the mega concept of Chinese culture (Tao) because Sunan Gunung Jati once married Chinese Muslim princess. Cirebon is a mixed cosmopolitan region of various ethnicities, namely Java, Sunda, Arab, and China. The name Cirebon itself is "mixed". Mega mendung motif is enhanced by the motif "*paksi naga liman*" which is an expression to show the existence of elements of power in Cirebon. *Paksi* (bird) is the representative of Islam, *naga* (dragon) is Chinese element, and *liman* (elephant) is Hindu element. They are protected and entitled to live in Cirebon.

The motive that is related to power is the parang motif. This motif is based on the story of Panembahan Senopati who was in Parangkusuma then got the inspiration to establish the kingdom of Mataram. Because the beach is sloping so-called as a parang. There was a pattern of oblique patterns called parang motifs specially worn by the king. It is said that this motif was created by Sultan Agung.

Family Problems

The motive that contains the image of the family problem is the sidomukti motif. Sidomukti motive is the motive of family hope to live mukti or live noble. This is a family problem that aspires to a noble life. Therefore, this motif is usually used by the bride and groom in the reception ceremony in the hope of becoming mukti (noble). This sidomukti batik has other variants such as *sido luhur*, *sido asih*, *sidomulya*.

Dele kecer motif (scattered soybeans) is a family motive for planting soybeans for life to be prosperous. This motive is the teaching of the family that to achieve a certain result begins by planting the seed of goodness so that one day it will harvest it.

Love Problems

The motive of love is in the truntum motif. This motif is a picture of a thousand loves that grow so make happy. . Batik motif also voices one's love or someone's experience in love. The truntum motif meaning is "the grow of love". This motif appeared

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in the days of Pakubuwono III. The king is angry with his empress. The queen was very sad and went home to her parents. She made batik cloth with a picture of a flower that spread like a star in the sky. One day King Pakubuwo visited his wife. He saw the batik motifs of his wife's neat works like the stars in the sky or the white cape in the background of darkness. The king's anger is gone and his love grows. Therefore, the motive is then called truntum motif meaning "the grow of love". Truntum motif is a special motif of the king (Pujiyanto, 2010: 36). This motif is often used by a pair of bride and groom in the hope of her love can grow.

Pray and Hope Problems

Batik develops in a society that believes in God. One of the characteristics of people who believe in God is prayer to God. Prayer to God can be manifested in various forms and symbols. One of them is through batik motif. Almost all batik motif contains prayer. Batik motifs such as sidomukti actually contain prayers to live in a noble life. The clear motif of prayer is the wahyu tumurun motif that means "revelation to the earth". The following prayer issues and expectations contained in batik motifs can be presented in the following table.

No	Name Motif	Pray and Hope
1.	Parang (Slope around the beach)	Life must be careful because of the sea and the cliffs that occur
2.	Wahyu Tumurun (The come of revelation)	Prayer for a revelation in life
3.	Sekar jagat (The flower of world)	Prayer that in life can be a flower of the world
4.	Gunung Ringgit (The mountain of money)	Pray to get the wealth presented in ringgit money
5.	Kapal Kandas (The crash ship)	In disaster there are always things that are profitable
6.	Udan Liris (little rain)	Pray for rain as a symbol of prosperity
7.	Truntum (The arising love)	Pray for the return of true love
8.	Kawung	Pray to be ready for life
9.	Ceplok (The beauty flower)	Pray to be a prominent flower of life.

Thus hope and prayer can happen to the wearer of batik cloth. The value of the wahyu tumurun motif was to expect the revelation from God to come into the world. In the Javanese belief life, that is a blessing when someone is accompanied by a supernatural force called wahyu (revelation or the supernatural good power). Motif wahyu tumurun often used a mother who is pregnant with hopes hope that the values can be lowered to the grandchildren.

Unhappy Experience

The kingdom of Mataram pioneered by Panembahan Senapati is growing rapidly. It became a kingdom that controls near all of Java. Until in the Sultan Agung era, the kingdom is still firmly established. Sultan Agung had built Mataram civilization and showed anti-colonialism (Akarasa, 2016). After the period of Sultan Agung, the Mataram kingdom increasingly weak. Mataram is under Dutch control (VOC). There was a sad intrigue until finally broke the kingdom of Mataram became Sultanate of Yogyakarta and

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Kasunanan Surakarta. Surakarta then broke again into Surakarta and Mangkunegaran. Yogyakarta Sultanate then became Yogyakarta and Pakualaman.

The motive of *parang rusak* is a motive that describes the destruction, bickering, and collapse of Mataram. Therefore, this motif is a picture of sadness meanwhile in the batik motif there is also a sad experience.

In addition to *parang rusak* motif, also found *parang tudhing*. This motif describes the Mataram family blaming each other or fighting each other. This interpretation may be somewhat exaggerated, but according to my assumption is so the existence of the kingdom of Mataram so that the motive of *parang rusak* and *parang tudhing* implicitly show sorrow Mataram dynasty over the split that occurred. This motif is a sad form of experience. The sad experience happened to the *watu pecah* motif (broken stone). The Dutch also have an influence on batik. In Lasem there is a *watu pecah* motif (broken stones). This motif reflects the Javanese who were forced to work to organize the stone when the Dutch built the trans-Java road so that many Javanese died from corvee work on the Road.

The street is known as *Jalan Raya Pos* (Post Road). It is called that because every 4.5 kilometer there is a communication post. The road has a length of about 1000 kilometers north of Java Island beginning in Anyer until Panarukan. The purpose of building Post Road is to facilitate communication between the Dutch-controlled territories with the governor Daendels. The purpose of in making this road is to face the British attack to Java.

The road construction deployed the Javanese. One of the road construction activities is arranging the stone as the foundation of the road. The a thousand kilometer road was successfully completed within a year. Millions of Javanese die from building roads due to hunger and torture. Daendels applied a cruel system in building this path. The person who fought or wrong in work, then his head was beheaded and hung on trees around the road. This is the image of sadness. Therefore, the appearance of *watu pecah* motifs as part of *isen-isen* batik (ornamentation) to commemorate the sad event in Java Island.

Culture Problems

Cultural issues are also the motive theme. Motives that bring aspects of culture are the motif of *tumurun tumurun*, *sekar jagat* motif, and *semen Rama* motif. The motives are called carrying cultural aspects because the their philosophy relates to aspects of culture, especially Hindu culture that goes to Indonesia.

Wahyu tumurun is a motif associated with Javanese culture. In view of Javanese culture, the person who gets the grace of God is called as get a revelation. This is a supernatural power that overshadows a person. The problem of human relationships with supernatural powers is the main revelation.

Sekar jagat motif is a motif that describes the beauty of the world. Various forms of motifs are combined to create beauty. The motif of the universe is related to Javanese culture that the world has the tops of beauty and when the peak of beauty is combined it creates a perfect beauty.

Semen rama motif has a relationship with Hinduism. Hindu culture pervades the Javanese tradition. Motif *semen rama* has elements of flora fauna, bird wings, and *meru*. *Semen Rama* has the meaning of "the plant around Sri Rama". Sri Rama is a character in the Ramayana story which is considered the incarnation of Vishnu. This motif is very important because the Javanese kings identify as Vishnu's incarnation. The hallmark of Sri Rama is to move the kingdom / palace. Almost all the great kings of Mataram have moved their castles.

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Panembahan Senopati moved the kingdom from Pajang to Kotagede, Sultan Agung moved the palace from Kotagede to Kerta, Mangkurat moved the palace from Kerta to Kartasura, Pakubuwana moved the palace from Kartasura to Surakarta, and Hamengkubuwana moved the palace from Gamping to Yogyakarta (Berg, 1938).

Flora fauna is a forest symbol. Sri Rama originally fought in the forest. The Meru image is a symbol of the god's palace, while the garuda wing or lar image is a symbol of the presence of Garuda as Vishnu's vehicle. The story adopted from the Ramayana is found in Javanese literature from kakawin era to the New Javanese era, as well as the main source of temple reliefs in Java (Poerbatjaraka, 1952). So, this motif is a motif that has to do with Hindu culture. Cement Rama motif is usually taken one of them to complement the other motives. For example, the motif parang is often decorated with wing garuda motifs so that the parang gurda motif or meru motif.

Conclusion

Batik created with historical background, culture, life problems, and others. In the motif created in batik there is an undisclosed story. The stories must be studied and explored from the history of the creation of batik. These stories will add value to the appreciation of batik motifs that can be developed for various purposes such as educational goals, cultural objectives, tourism, and so on.

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