Study of traditional batik decorative patterns in Bakaran Village, Pati District, Indonesia

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Abstract. Septiana U, Sarwono. 2018. Study of traditional batik decorative patterns in Bakaran Village, Pati District, Indonesia. Asian J Ethnobiol 1: 91-101. The aims of this study were (i) To find out how the decorative pattern of Bakaran batik was formed in Juwana Sub-district, Pati District, Central Java, Indonesia. (ii) To know the types of decorative patterns of Bakaran batik in the study. (iii) To collect more detailed data regarding the culture of the Bakaran Village community that influences the decorative pattern of the Bakaran batik tradition. The method used is qualitative research, a descriptive analysis with a study approach to the decorative pattern of the Bakaran batik tradition. The research location is in Bakaran Village, Juwana Sub-district, Pati District. The study results indicate several things: (i) The formation of the Bakaran tradition batik pattern comes from the legend of Nyai Ageng Danowati, who came from the Majapahit kingdom by brought batik crafts and decorative patterns of Bakaran batik to the Bakaran Village. (ii) Found 22 decorative patterns of Bakaran batik tradition. (iii) The culture of the Bakaran Village community who believed in the legend of Nyai Ageng Danowati, agricultural culture, and cultural influences from the Islamic Mataram kingdom finally influenced the decorative pattern of the Bakaran batik tradition.

Keywords: Bakaran Village, decorative patterns, Pati, traditional batik

INTRODUCTION

Batik is a flexible Indonesian culture because batik can quickly adapt and absorb new elements from the surrounding culture. This is reflected in batik from coastal areas because these areas function as a stopover for traders from various foreign countries. These areas in Indonesia, include Lasem, as one of the areas where the Chinese first landed and settled, Tuban, Madura, Sidoarjo, Juwana, Pati, Kudus, Pekalongan, and Cirebon. Juwana, one of the Sub-districts in Pati District, Central Java, Indonesia, has a batik center. The batik craft is called Bakaran batik, based on the name of the village where the center of the batik craft is, namely Bakaran Village.

The people of Bakaran Village, especially women, besides being involved in agricultural activities, are also involved in batik craft activities (batik maker). Lately, the demand for batik production in Bakaran Village has been increasing. This is also influenced by the local government policy of Pati District, which has stated that the typical Pati District batik cloth or Bakaran batik cloth must be used as the official clothes of Pati District. The average level of education of the Bakaran community is listed as Senior High School (SMA). The illiteracy rate in Bakaran Village is low (Alfian et al. 2018).

Most of the Bakaran community is Muslim and is considered part of the Nahdatul Ulama (NU). As a result, the community mainly practices various traditional rituals, such as ngalab berkah to punden (a pilgrimage to the tomb of the village founder or a pilgrimage to the tomb or petilasan of the village founder), slametan, and guarding ancestors, which is considered an ancestral tradition. Pre-Islamic period. A history strongly influences this phenomenon that, in the past, Bakaran Village was one of the centers of Kejawen adherents (Alfian et al. 2018).

The staple food of the Bakaran people is rice. Although the area of the rice fields is not as large as a pond, the people of Bakaran Village have enough rice. The rice is produced internally by the community and obtained from the Juwana Sub-district market. In addition, according to the local wisdom of the Bakaran Village community, there is a prohibition on selling packaged rice. Therefore, the rice stock is continuously maintained (Alfian et al. 2018).

The development of Bakaran batik was initially made only for the consumption of local residents. In the mid-18th century AD began to be traded in Sumatra, Bali, and other Asian regions. In the 1930s, the uncertain political atmosphere and the outbreak of the Asia Pacific war caused the trade and production of batik in Indonesia to decline, including Bakaran batik in the Juwana Sub-district (Kerlogue 2004). Some places for batik craft still survive, but not as the main household business, so batik craft only survives as a skill passed down from generation to generation.

The decorative patterns of the Bakaran batik tradition are interesting to observe because some of the decorative patterns have similarities and are almost the same in patterns and names as traditional batik patterns from the Vorstenlanden area, namely the Surakarta Kasunanan neighborhood and the Yogyakarta Sultanate, which inherited the Islamic Mataram kingdom (Djoemena 1986; Veldhuisen 1993).

Given the great diversity of batik in Indonesia, which is currently disappearing, further research is needed on
Bakaran batik to bring back Bakaran batik, especially the Bakaran batik tradition, which is recognized as one of the cultural products of Bakaran Village. This study was aimed to: (i) Determine the process of forming the decorative pattern of Bakaran batik in Juwana Sub-district, Pati District. (ii) Knowing the types of decorative patterns of Bakaran batik. (iii) Knowing the culture of the Bakaran Village community influences the decorative pattern of the Bakaran batik tradition.

MATERIALS AND METHODS

Research location and time
The research was conducted in the period between September 2008 to March 2009 with a focus on studying the decorative patterns of the Bakaran batik tradition, as well as the history of Bakaran batik and the culture of the people that influenced the decorative patterns of Bakaran batik as a supporter of the research, in Bakaran Village, Juwana Sub-district, Pati District, Central Java, Indonesia, as the center of the Bakaran batik craft.

Research form
This research is a qualitative and descriptive analysis with a study approach to the decorative pattern of the Bakaran batik tradition.

Data source
The sources of data in this study were: (i) The informants who were asked for the information included Bakaran batik entrepreneurs who understood the study of the decorative pattern of Bakaran batik, the historical background of Bakaran batik, and the local culture that influenced Bakaran batik in Bakaran Wetan village and Bakaran Kulon, among others:

- Name: Bukhari
  Occupation/position: Bakaran batik entrepreneur,
  Bakaran Village culturalist
  Interview topics: The history of the Bakaran batik, the types of decorative patterns in the Bakaran tradition, and the culture of the Bakaran Village community that influences the aesthetics of the traditional decorative patterns.
- Name: Yahyu
  Occupation/position: Bakaran batik entrepreneur
  Interview topic: The history of Bakaran batik and the types of decorative patterns of Bakaran batik.

(ii) Archives and documents as well as notes obtained from various parties that can support this research, such as documentation in the form of photos of Bakaran batik and written data on Bakaran batik, especially the research report of Supriyadi (2008).

Data collection technique
The data collection techniques are as follows:

- Interview: Interviews were conducted with the informants mentioned above with their respective interview topics and several residents of Bakaran Village to support the informants’ statements.

- Observation: Observations were made in Bakaran Village, Juwana Sub-district, Pati District, and several Bakaran batik production houses.

- Literature review: The literature study was carried out by reviewing the written data mentioned above.

- Snippets technique: Sources of data used in this study include informants or resource persons, documentation in the form of photographs of decorative patterns of Bakaran batik, and archives in the form of research reports on Bakaran batik.

Data analysis technique
In the research process, data was collected to ensure data validity using triangulation techniques, including: (i) Data triangulation, namely collecting similar data through several different data sources such as informants, places, archives, and documents related to Bakaran batik. (ii) Triangulation of methods such as collecting data on Bakaran batik using several different methods or techniques such as interviews, observations, excerpts, and documentation techniques or copying archives and documents related to Bakaran batik.

RESULTS AND DISCUSSION

Overview of Bakaran Village, Juwana Sub-district, Pati District
Geographical conditions
Pati District is one of the regencies in Central Java, Indonesia, located at 110°50’-111°15’ East and 6°25’-7°00’ South. The Java Sea borders the Sub-district in the north, Rembang District in the east, Blora and Grobogan regencies in the south, and Kudus and Jepara regencies in the west (Supriyadi 2008).

Bakaran Village is part of the Juwana Sub-district, Pati District. Bakaran Village, administratively, is divided into Bakaran Wetan Village and Bakaran Kulon Village. The boundaries of Bakaran Wetan Village are the Java Sea in
the north, Margomulyo Village in the south, Bakaran Kulon Village in the west, and Dukutalit Village in the east. In contrast, the boundaries of Bakaran Kulon Village are the Java Sea in the north, Margomulyo Village in the south, Langenharjo Village in the west, and the village of Bakaran Kulon in the east. The geographical condition of Bakaran Village is located at an altitude of 5.8 m above sea level, and rainfall is 3.68 mm/year, including lowlands, when viewed from the topography. The distance from the center of district city as the center of government is approximately 14.5 km, and from the Sub-district, it is approximately 2.5 km (Supriyadi 2008).

People’s livelihood

The population of Pati District, in general, depends a lot on the agricultural sector as well as the marine and fishery sector in accordance with the motto of Pati Bumi Mina Tani, so one of the development priorities of the Pati District is an economy based on the agricultural sector and the marine and fishery sector. This can be explained by the Pati District area of 150,368 ha, which is used as rice fields covering an area of 56,739 ha (39.06%) and non-rice fields covering an area of 91,629 ha (60.94%). The use of paddy fields includes semi-technical irrigation (18,313 ha), technical irrigation (8,969 ha), simple irrigation (7,086 ha), village irrigation (1,767 ha), rain-fed (22,283 ha), and others (312 ha). The area of non-rice field land is mostly used for housing and yards, covering an area of 28,291 ha (18.81%), dry land covering an area of 27,671 ha (18.40%), state forest covering an area of 17,866 ha (11.88%) and ponds covering an area of 10,628 ha (7.07%). The remaining 4.85% are in the form of community forests, plantations, ponds, and others (Supriyadi 2008).

Most Pati District residents make a living as farmers (60%); the rest are traders, industrial workers, civil servants/TNIs, fishers, and others. While the residents of Bakaran Village themselves mostly have a livelihood as farmers themselves (rice fields and ponds) and farm laborers (rice fields and ponds), the rest are fishers, entrepreneurs, industrial workers, construction workers, traders, transporters, civil servants/TNI, retirees, and others.

The development of batik crafts

One of the livelihoods belonging to the minority in Bakaran Village is batik artisan. Bakaran Village has a regional craft in the form of batik called Bakaran batik. Bakaran batik is believed to have been developed for the first time by an elder of Bakaran Village who is a batik expert named Nyai Ageng Danowati (a.k.a. Nyai Ageng Bakaran). Nyai Ageng Danowati’s batik skills and traditional batik decorative patterns, which according to legend, originated from the Majapahit palace, were passed down to the people of Bakaran Village until now. Still, the development of Bakaran batik has been stagnant. The stagnation in the development of Bakaran batik is due to the batik work being carried out only as a spare time for the farmers’ wives to increase the revenue for living.

About 25% of the population of the Juwana Sub-district are ethnic Chinese. The location of the Juwana Sub-district is close to other batik centers, including Lasem, Kudus, and Demak, whose batik decorative patterns get a lot of Chinese influence, not causing Bakaran batik crafts and Bakaran batik decorative patterns to be get foreign influence, especially Chinese influence. Residents said that the Juwana Sub-district in the period before the administration of Governor-General Herman Willem Daendels, when the Anyer-Panarukan Pos Highway was carried out, was an area surrounded by swamps that were difficult for residents of surrounding areas to pass. This statement is confirmed by Sir Thomas Stamford Raffles’ note entitled The History of Java which states that along the northern coast of Java, there are swamps overgrown with mangroves and shrubs. The extent of mangrove forests mentioned by Raffles is almost untraceable because the conversion of mangrove functions, especially for fishponds, occurs continuously (Tunggal 2008). This happened in the Juwana Sub-district, considering that the fishpond business is one of the main livelihoods in the area.

According to Bukhari (2009), a batik entrepreneur, one of Bakaran’s batik artisans and a community leader in Bakaran Wetan village, Bakaran batik firstly touched by Chinese influences from Lasem, Demak and Kudus after the opening of Jalan Raya Pos Anyer-Panarukan. This influence is shown by the appearance of the lok can pattern on Bakaran batik. Literally, lok means blue, and can means silk because the first cloth with the decorative pattern of lok can be imported from China, made of silk, and is blue. The lok can use decorative patterns that developed afterward, although made with other materials and colors, is still called lok can, so the notion of lok can is the name of a style (Djoemena 1986). Fabrics with decorative patterns of lok can became popular in Bakaran Village in the mid-19th century AD. Still, they were called loek chan because the lok can style in Bakaran Village was introduced by batik merchants from ethnic Chinese with the nickname Nyah Loek Chan. Fabrics with loek chan decorative patterns were widely marketed in East Java, Sumatra, Bali, and Lombok, so the Bakaran batik craft experienced its glory then. However, most of the ethnic Chinese population is more interested in pursuing a trading business than the batik craft business, so the batik craft business initiated by Nyah Loek Chan was not continued by the next generation. The Bakaran batik craft can survive because the indigenous people of Bakaran Village pass down the knowledge of batik and decorative patterns of the original Bakaran tradition to future generations.

In the 1930s there was political and economic turmoil caused domestic trade disruption, so the Bakaran batik craft experienced suspended animation until the end of World War II and the political upheaval that followed, namely in the 1950s. In the 1950s and 1960s, another batik business was pioneered by ethnic Chinese entrepreneurs, namely Nyah Sin Jok and Nyah Slamet. Still, their efforts were not continued by the next generation (Interview with Bukhari 2009).

According to Sutopo (2009), Head of the Department of Industry and Trade, said that in 1978 the Bakaran batik craft began to be known again in the Pati District and its surroundings; in fact, many traders have ordered from
outside the Pati District, including Surabaya, Semarang, Jakarta, Lampung, and Bali. Bakaran batik craft experienced its heyday from 1978 to the 1990s. The monetary crisis in Indonesia in 1998 caused the Bakaran batik craft to begin to decline in terms of turnover and the number of artisans who closed their businesses due to a lack of orders due to political and economic turmoil in Indonesia.

Some batik production sites survive, but not as the main household business. Hence, the batik craft only survives as a skill and a side business passed down from generation to generation. In 2005, the regent of Pati, who came from the Juwana Sub-district, took the initiative to revive Bakaran batik, which was victorious during the Dutch colonial period. His efforts include providing capital for the surviving Bakaran batik production sites, bringing in experts for batik designs from Institut Teknologi Bandung, Bandung, West Java, Indonesia, for the development of Bakaran batik designs, and giving advice to civil servants in Pati to wear clothes with the popular Bakaran batik pattern on them Thursday and Friday as work clothes.

The number of batik artisans in Bakaran Village in 2008 was approximately 90 people, divided into 2 groups of licensed entrepreneurs and about 50 household and individual businesses. In 1978 there were more than 160 people divided into 15 groups of entrepreneurs. Bakaran batik experienced a decline; apart from being caused by the economic crisis in 1998, it was also caused by many batik artisans who switched professions to ponds and brass crafts (Interview with Sutopo 2009).

The background of the formation of the Bakaran traditional batik decorative pattern

In general, the legend about Nyai Ageng Danowati above is related to the legend of the origin of the Juwana Sub-district, particularly to Bakaran Village and the Bakaran batik tradition. The legend began at the end of the 15th century AD when a family tried to escape from the Majapahit kingdom, located in Mojokerto, which had been ruled by the Demak kingdom, which had embraced Islam. The family, Ki Dalang Becak, Ki Dukut, Kek Truno, and Nyai Ageng Danowati, arrived in a swamp forest with druju bushes, and began to meditate to ask for guidance from the Gods. The family got the idea to clear the druju forest to be used as a settlement, which is currently the Juwana Sub-district, derived from the word wono druju or druju sing wono, meaning there is an existing druju tree or a druju tree was there.

Nyai Ageng Danowati, when cleaning the druju bushes, agreed with her siblings that the area she would get was land that was covered with dust from burning ash from the wood and leaves she used to clear the land. The area of the former wood and leaf ash became Bakaran Village, which Nyai Ageng Danowati later divided with Kek Truno into Bakaran Wetan Village and Bakaran Kulon Village. Still, Truno refused to give the land and handed it to Ki Demang, Truno’s friend. Ki Dukut only got a small amount of land because he cleared his land by cutting down trees, so it took a longer time, then it became Dukutatil Village, located in the south of Bakaran Wetan Village.

Nyai Ageng Danowati then built a house, next to which was a mosque-like building without a mihrab or priest's place, and changed her name to Nyai Ageng Siti Sabirah to trick Muslims into thinking that she had embraced Islam. Nyai Ageng Danowati, a courtier in the Majapahit Kingdom as a nurse for heritage buildings and providing uniforms for royal members, during her hiding in Bakaran Village, taught her batik skills to the local community, which came after the land clearing of the Bakaran Village.

According to the belief of the batik makers in Bakaran Village, the batik process should not go through the medel process or give the fabric a blue base. This is related to the story of Nyai Ageng Danowati, who carried out the medel process by drying the fabric to be medel on the fence of her house, then after a while, the cool blue color appeared after a while. The magic of Nyai Ageng Danowati is highly respected so that batik is reluctance to abstain from medel processing, and gives rise to the myth that people who do medel will be cursed by Nyai Ageng Danowati, so that the medel process in the past was carried out in the Surakarta area (Interview with Yahyu 2009). Increasing education at this time makes the batik makers dare to medel because belief in medel taboos will hinder business progress and lead to shirk.

The existence of Bakaran batik is inseparable from people’s trust in their legendary figure, namely Nyai Ageng Danowati, a figure from the Majapahit Kingdom who is a village elder and carrier of batik in Bakaran Village. The legend is based on relics in the form of a house-shaped mosque without a mihrab and a tomb considered to belong to Nyai Ageng Danowati, located west of the Bakaran Wetan Village Hall. This place is still considered sacred, and every Friday night at Kliwon, a ritual is held to honor Nyai Ageng Danowati.

It is believed that Nyo Danowati brought the decorative pattern of Bakaran batik from the Majapahit Kingdom, and some of it was created after arriving in Bakaran Village. The decorative pattern of the Bakaran batik tradition is an aesthetic expression typical of the Bakaran Village community who believes in the legend of Nyai Ageng Danowati, who is considered a Danyang or a cult person, who has advantages others do not have.

The decorative batik patterns that are believed to have been brought by Nyai Ageng Danowati include limaran, truntum, padas gempal, merak ngigel, sido rakan, blebak kopik, liris, and Kawung Tunjung. While the decorative batik patterns that are believed to be made by Nyai Ageng Danowati after arriving in Bakaran Village include: mangaran, blebak lung, rawan, puspo baskoro, gringsing, gandrung, kedele kecer, ungker cantel, magel ati, bregat ireng, blebak urang, nogo rojo dan kopi pecah. The decorative patterns are believed to have been taken from elements of the daily life of Nyai Ageng Danowati.

Study of the decorative pattern of Bakaran batik tradition

There are twenty-two decorative patterns in the Bakaran tradition, which can be classified based on the classification of Javanese batik decorative patterns according to Susanto (1980). The following is a
classification of the decorative patterns of Bakaran batik, with a study of decorative patterns carried out on one or more decorative patterns representing the pattern group: geometric and non-geometric patterns. Some of the motifs are shown in Figure 1.

Geometric pattern

Geometric patterns are divided into 4 groups: ceplok, sido luhur, magel ati, and padas gempal.

Ceplok pattern

The ceplok pattern is characteristic of the main motif depicting flowers, fruit, leaves, or animals arranged in one square area. The variety of fried fried patterns in Bakaran traditional batik includes sido rukun, magel ati, padas gempal, kedeke kecer dan truntum. At the same time, decorative patterns for sido rukun represent the description analysis of decorative patterns, magel ati, and padas gempal. The arrangement of decorative patterns for kedeke kecer and truntum decorative patterns have been represented by magel ati decorative patterns.

Sido rukun decorative pattern. Sido rukun literally means to be in harmony (sido = so). A married couple usually uses fabrics with decorative patterns of Sido rukun a week after their wedding (sepasar) to become a couple who can live in harmony for the rest of their lives. The decorative pattern of the Sido Rukun consists of: (i) The main motif, in the form of a lar or garuda motif (A), and a floral stylized (B). The main motif of the lar (A), which is depicted as a half-opened wing, resembles a perched bird seen from the side. The wings are given a circle isen with a cecek in the middle. The base of the lar motif is blackish brown, which is a mixture of the first coloring, namely blue (wedel), with the second coloring, namely soga; the lines forming the lar field are colored soga, and the isen part is white, which is a basic color of the fabric. The main motif is floral style (B), with four blooming petals. At the edges of the flower petals and the boundaries between the petals, there are isen-isen cecek, and in the middle, isen cecek with a larger size. The coloring of the motif is the same as the lar motif: the field’s base is black, the stripes of the field are colored with soga, and the isen is white, which is the basic color of the fabric.

(ii) Filler motifs, in the form of a rhombus border (C), floral stylization (D), and ukel-ukelan motifs on a rhombus background (ii). The boundary between the rhombus planes (C) is filled with galaran isen interspersed with shallow isen-isen cecek, which form a straight line. The base of the boundary field is black, the isen-isen galaran is colored soga, and the isen isen cecek is white. The floral stylized filler motif (D) is smaller than the main floral stylized motif (B), placed on the boundary between the four corners of the rhombus.

(iii) In the background, the two main motifs are filled with ukel-ukelan or ungker motifs (E). The isen-isen ungker lines are colored in soga. At the same time, the background of the field is the basic color of cloth with smooth lines in irregular directions, resulting from crumbling embossed Batik wax during staining.

The main motif is in the shape of a rhombus filled with floral motifs and stylized flowers, arranged in a diagonal line with a WXYZ rapport pattern with one-step repetition.

Magel ati decorative pattern. Magel ati literally means heartache (magel = sore, goiter, pain, ati = liver). The magel ati decorative pattern consists of: (i) The main motif of magel ati is in the form of a square area bounded by (ii) a large cecek-cecek filling motif or a small circular area (C) placed on the base of the outer main motif area (B) which colored soga, and (iii) filled with isen-isen cecek resembling a cross (A) in the center of the field. The basis of the main motif is blackish brown, while the cecek-cecek and isen-isen cecek, large and small, are white.

The main motif of the magel ati decorative pattern is based on a basic geometric pattern based on the ABCD rapport pattern with one-step repetition.

Padas gempal decorative pattern. Padas means rock, and gempal means lumps, so the decorative pattern on padas gempal indicates lumps of rock. Padas gempal decorative pattern is the only ceplok pattern whose arrangement pattern does not refer to the rapport but is irregular or amorphous, namely the arrangement of irregular geometric patterns (Sektiadi and Nugrahani 2008).

The pattern of the padas gempal ornament consists of: (i) The main motif of the decorative pattern of the padas gempal (A) consists of various decorative patterns of the Bakaran tradition, including kawung tunjang, truntum, and motifs to fill in the decorative patterns of blebak kopik, rawan, as well as various variations of motifs according to the creations of the batik. Such as floral stylization, stripes, and so on. (ii) The filling motif of the padas gempal decorative pattern (B) is in the form of a boundary between the main motifs. The main motif is limited by lines that form a non-geometric plane, namely a field that resembles a rock. (ii) In the middle of the meeting between the fields containing the main motif, there is a cecek-cecek motif, forming a dividing line between the main motifs.

Nitik pattern

Nitik patterns generally consist of motifs composed of broken lines, dots, and variations, so they look like webbing. The variety of nitik decorative patterns in Bakaran traditional batik includes limaran, gandrung, and kopi pecah. In contrast, the analysis of the description of decorative patterns is represented by limaran decorative patterns and gandrung decorative patterns. In contrast, the arrangement of kopi pecah patterns is represented by gandrung decorative patterns.

Limaran decorative pattern. Limaran comes from the word limar, which means a kind of silk weaving, so limaran means silk weaving (Hamzuri 1981), while according to Bukhari (2009), limaran comes from the word camouflage or vague.
Figure 1. Some of the motifs of Bakaran batik from Juwana Sub-district, Pati District, Central Java, Indonesia

*Limaran* decorative pattern, consisting of: (i) The main motif, in the form of a *limaran* flower (A): The four sides of the rhombus consist of contour lines of the rhombus plane, which are non-geometric curved lines, colored soga. The rhombus field is filled with a stylized flower shape with six petals resembling a trident and a *cecek* on the curved side of the trident. The basis of the main motif is blackish-brown, and the shape of the flower stylized is *soga-colored* on the white side. (ii) Filler motif in the form of contour lines that form a repeating pattern (B) and *cecek telu* motif (C): Filler motif in the form of contour lines forming a rhombus (B) is a non-geometric curved line, colored *soga*. The rhombus field is filled with the main motif and creates a repetition pattern according to the rapport OPQR. (iii) The *cecek telu* motif (C) is located at the two sharp corners of the rhombus and becomes a filler motif that embellishes the pattern. The *cecek telu* motif is white.

The main motif of the *limaran* decorative pattern is based on a basic geometric pattern with the OPQR rapport in the direction of a diagonal line that points to the top right and bottom left.

*Gandrung* decorative pattern. *Gandrung* literally means in love or falling in love. The *gandrung* decorative pattern consists of: The main motif is a triangle (A), which can be arranged based on the ABCD rapport pattern and the WXYZ rapport pattern. The repetition of patterns based on the ABCD rapport pattern can be done if the eight main motifs are arranged in a square area. Pattern repetition based on the WXYZ rapport pattern can be done if the four main motifs are arranged in a rhombus plane. The triangular area is white, while the dividing line between the triangular fields is blackish brown.
kawung pattern

The kawung pattern, in general, describes the mimesis of the kawung seed, namely the seeds of the siwalan fruit or the fruit of the tal tree, which is cut across as the main motif in the form of an ellipse and can be arranged geometrically to form a rectangle and repeated according to the WXYZ raport pattern, or arranged to form a cross. Or resembling the letter X and repeated according to the ABCD raport pattern. The kawung pattern in the Bakaran traditional batik is a decorative kawung tunjung pattern.

The kawung pattern is one of the batik patterns that has been known since the Hindu-Buddhist period in Java. The Ngimbri Temple evidences this near Jombang, where there is a figure of Raden Wijaya wearing a cloth with a kawung decorative pattern.

**Kawung tunjung decorative pattern.** Kawung tunjung is composed of: (i) The main motif is in the form of an elliptical plane arrangement (A): The elliptical plane is arranged geometrically to form a rectangle and has a larger size than the kawung picis decorative pattern and smaller than the kawung bribil decorative pattern found, in the Vorstenlanden area. At the base of the main motif area, fine lines appear blackish-brown and soga due to the inclusion of color in the fabric, which should have been white, due to the crumbling of the batik wax. The bottom part of the rectangular plane, on the inside of the four elliptical planes arranged to form a square, is blackish brown. (ii) The filling motif is a square with four curved sides (B): The kawung tunjung filler motif depicts a square shape with lines on the curved sides following the inside of the main motif, colored soga. (iii) *Isen-isen cecek* (C): *Isen-isen cecek* is located in the main motif's middle of the four elliptical planes. In each elliptical plane, two black-brown *isen-isen cecek* are placed symmetrically in one plane and opposite the *isen-isen cecek* located on the other elliptical plane in the main motif.

The main motif of *kawung tunjung* is repeated according to the WXYZ raport pattern, with the repetition of the main motif raport interspersed with a blank raport.

**Lerengan pattern**

The lerengan pattern has a characteristic with the main motif arranged by a 45-degree diagonal line. The various decorative patterns of lerengans in the Bakaran tradition batik include manggaram, rawan, and liris. In contrast, rawan decorative patterns can represent the analysis of the descriptions of the three decorative patterns.

**Rawan decorative pattern.** Rawan comes from the word swamp, so the rawan decorative pattern describes a swamp in which there are swamp plants in the swamp.

The rawan decorative pattern consists of: (i) The main motifs are stylized elements of swamp plants: The main motifs consist of stem stylized motifs (A), leaf stylized motifs (B1, B2, B3), and stylized fruit motifs from swamp plants. (C), which, when arranged, form a unified pattern of swamp plant stylization. The stylized motif of swamp plant stems is depicted by an elliptical plane arranged transversely based on a 45-degree diagonal raport that points to the top left. The base of the ellipse field is blackish-brown, and the contour line of the ellipse field is soga-colored, and *isen-isen cecek*, which forms a line on the inside of the white ellipse plane. The stylized leaf motifs and the swamp plant fruit motifs, described as resembling grapes with leaves at the base of the fruit, are arranged randomly and attached to the stem stylized motif. The base of the leaf and fruit fields are blackish-brown with soga-colored contour lines.

(ii) Filling motifs in the form of stylized floral motifs (D) and *galaran* motifs (E): Filling motifs in the form of white floral stylized motifs, which are spread irregularly to fill the blanks in the field. The *galaran* motif with *soga-colored* is depicted as a row of curved non-geometric lines arranged crosswise based on a 45-degree diagonal raport pointing to the upper right, opposite the direction of the swamp plant stylized motif. *Galaran* motifs are placed on the main motifs’ background to give a swampy feel.

(iii) *Isen-isen* main motives. In the stem stylized motif, there are white *isen-isen cecek* which form a line inside the ellipse. In the stylized motif of the leaf shape of the swamp plant, there are several variations according to the *isen-isen*, including the leaf stylized motif with *isen-isen cecek* arranged to form a white leaf bone contour (B1), the stylized leaf motif with *isen-isen sawut* and *isen-isen gabah*, resembling rice seeds, which are arranged alternately to form a *soga-colored* leaf bone contour (B2), as well as a stylized leaf motif with rows of *isen-isen cecek* interspersed with white lines (B3). On the stylized fruit motif, white *isen-isen sawut dawu* fills all areas of the fruit.

Generally, decorative patterns included in the geometric pattern category are symmetrical, except for the rawan decorative pattern and the gempal padas decorative pattern. Symmetry will be seen when the main motif is divided by a vertical line into two equal parts. Some of the main motive areas that have been divided appear to reflect other fields.

**Non-geometric pattern**

Divided into 3 groups, namely: semen, buketan, and fauna pattern.

**Semen pattern**

Semen patterns are generally composed of main motifs in meru, pohon hayat (tree of life), birds, snakes, and fire, with supporting motifs in the form of flowers and leaves. The variety of semen patterns in Bakaran traditional batik is the decorative pattern of *blebak duri* and decorative patterns of *blebak kopik*. In contrast, decorative patterns of *blebak kopik* represent the analysis of the description of decorative patterns because the arrangement of *blebak duri* patterns has been represented by *blebak kopik*.

**Blebak kopik decorative pattern.** Blebak means white background, while kopik means card. According to Bukhari (2009), the people of Bakaran Village think that the decorative pattern of *blebak kopik* depicts people playing cards. However, the decorative pattern of *blebak kopik* is a semen pattern composed of palace motifs, such as *meru* (A), *lar* or garuda (B), *pohon hayat* (C, D), and *dampar* (E), which are combined with other motifs. Motifs come from the natural surroundings, namely the stylized motif of *druja* leaves (F).
The blebak kopik decorative pattern consists of: (i) Main motifs: The main motifs of the blebak kopik decorative pattern consist of the meru motif (A), the lar motif (B), pohon hayat motif (C, D), the dampar motif (E) and the stylization motif of drujo leaves (F). The meru motif (A) is a stylized mountain shape, which symbolizes the earth in a general semen pattern, depicted as a semi-circular dome with curved semi-circular diameter lines. The base of the meru motif is blackish brown with contour lines of soga and white isen-isen cecek, which are arranged to form a dome frame and semi-circle diameter. The lar motif (B), which symbolizes the crown or supreme ruler in a general semen pattern, is depicted as one half-opened wing. The lar base is blackish-brown with a contour line of a soga-colored area, interspersed with white isen-isen cecek arranged as contour lines. In the decorative pattern of blebak kopik, there are two kinds of pohon hayat motifs, namely the pohon hayat, which is described as growing from an inverted meru, with five-leaf branches growing from its trunk (C), and the pohon hayat, which is described as growing from the stylized motif of drujo leaves, which blooms, in reverse, with eight leaf branches growing upwards and widening (D). The motif of the first pohon hayat lies between two garudas facing each other and flanking it. The second pohon hayat motif is located at the bottom of the first pohon hayat and is flanked by dampar motifs which face each other on the right and left. The stylized motif of drujo leaves (F) is depicted by two drujo leaves that bloom to form a V letter arranged to form a white leaf bone contour.

(ii) The filling motif is a field with the shape of the letter V (G) and crushed lines (H). The filler motif is in the form of a field depicting a thick V letter, with a black base field and white isen-isen cecek that form crooked lines following the shape of the field. This motif is arranged in an irregular-facing direction on an empty field. Soga-colored stripes with irregular directions and sizes were formed due to the inclusion of color in the background, which should have been white according to the basic color of the fabric, due to the crumbling embossed batik wax during dyeing.

(iii) Isen-isen main motives. On the meru motif, there are white isen-isen cecek arranged to form a dome frame and semi-circle diameter. In the lar motif, on the outer wing, there is a soga-colored isen sawat and isen mata deruk with white cecek inside. On the pohon hayat motif, there are white isen-isen cecek that form the outline of the pohon hayat. In the drujo leaf motif, there are small isen-isen cecek arranged to form the contours of the leaf bones.

Buketan pattern

The buketan pattern generally comprises the main floral motifs arranged in a European style, called a bouquet, or lang-lungan flowers. The various decorative patterns of buketan in Bakaran traditional batik are blebak lung, paspo baskoro, gringsing, ungker cantel, bregat ireng, and nogo rojo. At the same time, the analysis of the description of decorative patterns is represented by gringsing decorative patterns and bregat ireng decorative patterns. In contrast, the arrangement of blebak lung, ungker cantel patterns, paspo baskoro, and nogo rojo have been represented by the gringsing decorative pattern.

Gringsing decorative pattern. Gringsing means fish scales, so it can be concluded that the decorative pattern of gringsing comes from the nature around Bakaran Village, which has been an aquaculture area since ancient times. However, the gringsing decorative pattern is also a decorative batik pattern that has been known since the Hindu-Buddhist period in Java. It can be seen from the results of research by Sjafii (2007) that Raden Wijaya, the first king of the Majapahit kingdom, gave a gringsing cloth as a gift to four of his soldiers who wanted to attack the Daha kingdom.

The gringsing ireng decorative pattern consists of: (i) The main motif is a series of plant and bird stylized motifs. The plant motif is composed of a stylized bird motif (A), ukel-ukelan (perched) on the branches of the plant, a curved plant branch motif (B), a stylized flower motif (C), a stylized leaf motif (D), and a stylized fruit motif (E), which is irregularly attached to the stem. The main motifs, the basic area is blackish-brown, and the contour lines are soga. (ii) The filler motif is a gringsing pattern. The gringsing pattern is described as resembling fish scales as a filler for the background area of the main motif. The base of the fish scales is white, with a contour line of soga color, and each gringsing motif has one blackish-brown isen cecek. (iii) Isen-isen main motives. On the stylized motif of a bird perched on the branches of the ukelan plants, there are white isen-isen cecek telu on the neck, white isen-isen cecek are arranged irregularly on the left chest, white isen-isen cecek telu on right side of the chest, white isen-isen cecek are arranged to form the contour of the leaf bones on the tail, and isen-isen cecek sawat, white isen-isen cecek, and isen-isen sawat soga-colored on both wings of the bird.

In the stylized floral motif, variations of isen-isen on each petal. The first petal contains the isen-isen gabah-gabahan, resembling rice seeds, which are arranged to form a soga-colored leaf bone contour, with white-colored isen-isen cecek surrounding the isen-isen gabah-gabahan following the shape of the petal. On the second petal, isen-isen cecek is arranged to form a leaf bone contour. On the third petal is an isen-isen cecek sawat, with a white isen-isen cecek and a soga-colored isen. In the stylized leaf motif, there are soga-colored isen-isen sawat that forms the contours of the leaf bones and isen-isen cecek telu that surrounds the isen-isen sawat and follows the shape of the leaf. On the stylized fruit motif, there are soga-colored isen-isen sawat daun and white-colored isen-isen-cecek surrounding the tip of isen-isen daun sawat.

Bregat ireng decorative pattern. Bregat ireng means big black tree. The bregat ireng decorative pattern depicts dark shades, which follow the procedure for wearing it at funerals, as a form of final respect for the deceased. Although it has the meaning of a big black tree, the decorative pattern of the bregat ireng is a buketan pattern, which resembles a European garland, composed of stylized floral motifs (A), various variations of leaf stylized motifs (B, C), and stylized fruit motifs (D) resembling grapes.
The *bregat ireng* decorative pattern consists of: (i) Main motifs: The main motif of the *bregat ireng* decorative pattern is composed of stylized floral motifs (A), various variations of leaf stylized motifs (B,C), stylized fruit motifs (D), which resemble grapes. In the stylized floral motif, the petals are white on the base, with contour lines forming the *soga-colored* field, and in the middle, the base is blackish-brown with white *isen-isen cecek*. There are two kinds of leaf stylized motifs, namely leaf motifs with a blackish-brown base color, composed of contour lines forming a *soga-colored* leaf field, with white *isen-isen cecek*, and a leaf stylization motif with a blackish-brown base color, composed of contour lines forming a field of *soga-colored* leaves, there are two fields on the inside of the leaf that is formed following the shape of the leaf filled with *soga-colored isen-isen sawat*. The stylized fruit motif resembles a grape with a leaf at the base of the fruit. The contour line of the field is *soga* in color; the base of the fruit field is blackish-brown, and the *isen-isen mata deruk*, with *isen cecek* in the middle, fills all-white fruit areas. (ii) Filling motif: The background area of the *buketan* pattern is blackish brown, filled with various white *isen-isen cecek* (E), namely *cecek lima*, *cecek enam*, and *isen mata deruk*, surrounded by four *isen-isen cecek* (F), are evenly distributed to fill in the gaps. (iii) *Isen-isen* main motif: In the stylized floral motif, *isen-isen cecek* resembles pollen in the center of the flower. In the first leaf stylized motif, there are white *isen-isen cecek* arranged to form the contour of the leaf bones, while in the second leaf stylized motif, it is filled with *soga-colored isen-isen sawat*. On the stylized fruit motif, there is *isen-isen mata deruk* with *isen-isen cecek* in the middle of the fruit.

**Fauna pattern**

Fauna patterns generally comprise animal motifs from the surrounding environment as the main motif. The faunal decorative pattern in the Bakaran batik tradition is the *blebak urang* decorative pattern and the *merak ngigel* decorative pattern. In contrast, the *blebak urang* decorative pattern represents the description analysis of the decorative pattern because the arrangement of the *merak ngigel* pattern has been represented by *blebak urang*.

**Blebak urang decorative pattern.** *Blebak* means white background, while *urang* means shrimp, so the decorative pattern of *blebak urang* depicts shrimp figures on a white background. The decorative pattern of *blebak urang* is sourced from the nature around Bakaran Village, which has been an aquaculture area since ancient times.

The decorative pattern of *blebak urang* consists of: (i) The main motif is shrimp stylized (A): The stylized shrimp motif is curved and spread irregularly on one piece of cloth. The bottom plane of the shrimp is blackish-brown, with contour lines forming the *soga-colored* field. (ii) Filling motifs in the form of crushed lines (B): The supporting motifs on the background area are colored stripes of soga with irregular directions and sizes, formed due to the inclusion of color in the background plane, which should be white according to the basic color of the fabric because embossed wax of batik crumbles at the time of staining. (iii) *Isen-isen* is the main motif of shrimp stylization: On the head of the shrimp, there are various variations of white (C) *isen-isen cecek*, namely *cecek telu* and *isen-isen cecek satu*, which are larger which are spread unevenly, while in the sections of the shrimp body are limited by the *isen-isen cecek* which form a curved line following the shape of the shrimp body segment, and inside the shrimp body segments there is a field that is formed following the *soga-colored* shrimp body segment (D).

In general, canting scratches in the formation of decorative patterns on Bakaran traditional batik tend to be stiff and rough, and the quality of the batik wax is poor, so it is easy to crumble and cause irregular lines due to the breaking of the batik wax. In addition, the color scheme is almost the same as the traditional Surakarta batik color scheme, namely white, *indigo* blue, and *soga*, with the dominant color of *soga*. The difference is that the color of *soga* in Bakaran batik is darker than *soga* from Surakarta and Yogyakarta, so the color of *soga* in Bakaran batik is called *soga gosong* (*soga* burnt).

The color scheme of the Bakaran batik tradition is obtained from the *kesikan* batik process, with the following sequence of work: (i) *Mbathik*, which is making patterns on cloth by gluing wax of batik using canting; (ii) *Nembok*, which covers parts of the pattern that are still left white; (iii) *Medel*, which is dyeing cloth in *indigo* blue which is obtained from *daun nila* (*indigo* leaves); (iv) *Nglorod*, namely removing all wax of batik that is attached to the fabric; (v) *Ngosik*, which is closing the part of the pattern that will remain white and *isen-isen*; (vi) *Nyoga*, which is dyeing the results of *kesikan* into the color of *soga* obtained from the bark of the jambal tree; and (vii) *Nglorod*, removing all of the batik wax attached to the fabric by boiling it in boiling water (Doellah 2002).

The white color is obtained from the basic color of the cloth, which is covered by the wax of batik from the beginning of the process until the *nglorod*. The *soga* color is obtained from the second color dyeing. The *indigo* blue color not covered by the batik wax will turn blackish brown because it is mixed with the *soga* color in the second dyeing process.

**The culture of the Bakaran Village community influences the decorative pattern of the Bakaran tradition of batik**

The decorative pattern of the Bakaran batik tradition manifests the culture of the Bakaran Village community in the form of artifacts. This physical culture was born as the visible and immovable work of the Bakaran Village community. The decorative pattern of the Bakaran batik tradition is influenced by the culture of other Bakaran Villagers, including:

The culture of the Bakaran Village community believes in the legend of Nyai Ageng Danowati.

The existence of Bakaran batik is inseparable from the public’s belief in their legendary figure, namely Nyai Ageng Danowati. The decorative patterns of certain Bakaran batik traditions are still related to the legend of Nyai Ageng Danowati, including the *gandrung* decorative pattern and the *magel ati* decorative pattern.
The *gandrung* decorative pattern was made by Nyai Ageng Danowati when she received the arrival of Joko Pakuwan, her love when they were still in the Majapahit palace. The *gandrung* decorative pattern, according to legend, was a rudimentary decorative pattern when Nyai Ageng Danowati made it. *Gandrung* means falling in love or *kasmaran* (in love), so batik cloth with decorative patterns is used for engaged women to signify that they will soon get a mate.

The *magel ati* decorative pattern is an ornamental pattern made by a student and friend of Nyai Ageng Danowati. Nyai Ageng Danowati’s friend found out that her husband was having an affair when she was about to make batik cloth with a *dara gelar* decorative pattern; because of her heartache (*magel ati* or *mangkel ati*), the *dara gelar* decorative pattern that she was going to make, was a stylized dove flying in its square, damaged by filling in the *isen cecek-cecek* that resemble a cross (X) in the center of the square. The cloth with the *magel ati* decorative pattern is used for women over 50.

The local community’s trust in their village ancestor, namely Nyai Ageng Danowati, has led to the survival of batik crafts and decorative patterns that are believed to have been brought by Nyai Ageng Danowati to this day as a form of respect and offerings by the Bakaran Village community to her.

**Agricultural culture**

In general, the decorative patterns of Bakaran batik are included in the farmer’s batik group, in which the decorative patterns formed are sourced from the natural surroundings in the form of plants, fruits, and animals and are sourced from the palace batik motifs composed back with motifs that come from the natural surroundings. In addition, the canting scratches in the manufacture of farmer’s batik generally tend to be stiff and rough, and the quality of the wax of batik is poor, so it is easy to crumble and cause irregular lines due to the breaking of the wax of batik as seen in the decorative pattern of Bakaran batik.

The classification of Bakaran batik into the farmer’s batik group is also due to the history of the development of batik in Bakaran Village, where batik work is done only as a leisure time filler for the wife of Pakoe Boewono II, the former king of the village. The village was a center of the square. The cloth with the decorative pattern of the Surakarta Sunanate was a stylized dove flying in its square, damaged by filling in the cross (X) in the center of the square.

This can be seen in the manggaran decorative pattern, depicting coconut flowers, *blebak lung* decorative pattern, depicting tendrils of sweet potato plants, *gringsing* decorative pattern, depicting marine fish scales, *kedele kecer* decorative pattern, depicting soybeans spilling from the sack, and decorative patterns. *Ungker cantel* depicting a fishing line illustrates the relationship between batik activities with agricultural and aquaculture activities.

Keraton batik motifs on Bakaran tradition batik are arranged more simply as the basic pattern combined with plant and fauna motifs which are arranged in a scattered manner to form several decorative patterns of Bakaran batik. This can be seen in the decorative patterns of *blebak kopik* and *blebak duri*, including the semen pattern, which combines the motifs of *meru*, *garuda*, and *pohon hayat* with thorny plants, which are swamp plants that mostly grow in Juwana Sub-district.

**The cultural influence of the Islamic Mataram Kingdom**

Pati District, which at the time of the Majapahit kingdom was called the Duchy of Pesantenan (Kadipaten Pesanten), was once controlled by the Demak Kingdom, and regardless of the power of any kingdom after the Pajang Kingdom controlled the Demak Kingdom. This caused the Islamic Mataram Kingdom, which came to power after the Demak Kingdom, to be currently split into the Surakarta Sunanate and Yogyakarta Sultanate and is referred to as the Vorstenlanden area during the Dutch rule. Sultan Agung expanded his territory to smaller duchies that were separated during the Pajang Kingdom, one of which was the Duchy of Pesantenan. The Duchy of Pesantenan, although in the end, rebelled against the Islamic Mataram Kingdom, it is possible that it received cultural influence from the Islamic Mataram Kingdom during the process of widening the area, including decorative batik patterns. So it is also possible that some of the decorative patterns of the Bakaran batik tradition, which are believed to have been brought by Nyai Ageng Danowati, are the result of cultural influences from the Islamic Mataram Kingdom or cultural influences that occurred due to trade relations with areas occupied by the Islamic Mataram Kingdom after that. Yahyu has also mentioned this relationship, that in the past, there were taboos for *medel* in Bakaran Village, so the *medel* process in the past was carried out in the Surakarta area (Interview with Yahyu 2009).

Some decorative patterns of the Bakaran batik tradition that show the cultural influence of the Islamic Mataram Kingdom include the *gempal padas, truntum, kawung tunjung*, and *liris*.

The *padas gempal* decorative pattern in the Bakaran batik tradition shows a similar shape to the *sekar jagad* decorative pattern from the Vorstenlanden area, with darker shades of color than the *sekar jagad* decorative pattern. The main motif consists of various decorative patterns of the Bakaran tradition, including *rawan and kawung tunjung*, and varied according to the creation of the batik maker. According to Bukhari (2009), the ornamental pattern of the *padas gempal* depicts lumps of rock, so it’s intended for older people. In the Vorstenlanden area itself, especially the Surakarta area, the decorative pattern of the *sekar jagad* only developed at the end of the 18th century AD (Mulyanto 2004).

The *truntum* decorative pattern in Bakaran traditional batik is similar in name and shape to the *truntum* decorative pattern from the Vorstenlanden area, especially Surakarta. Still, the color nuance is darker, and the size of the main motif is larger than the main motif of the *truntum* decorative pattern from the Surakarta area. The decorative pattern of the *truntum* was made by Kanjeng Ratu Kencana or Kanjeng Ratu Beruk, the consort of Pakoe Boewono III of the Surakarta Sunanate. The use of batik cloth with a *truntum* decorative pattern from Bakaran Village and...
Surakarta is the same; that is, it is used by the bride and groom’s parents at the wedding reception.

The *kawung tunjung* decorative pattern on the Bakaran tradition batik shows similarities in name and shape to various *kawung* patterns from the *Vorstenlanden* area. Still, the main motif of *kawung tunjung* is larger than the *kawung picis* decorative pattern. It is smaller than the *kawung babil* decorative pattern found in the area of *Vorstenlanden*. The *kawung* pattern in the *Vorstenlanden* area has been known since the time of Sultan Agung, who gave the name of the *kawung beton* decorative pattern to the *kawung* pattern whose main motif is large. Still, the *kawung* pattern has been known since the Hindu-Buddhist period in Java. The Ngriambi Temple evidences this near Jombang, where there is a figure of Raden Wijaya wearing a cloth with a decorative *kawung* pattern, as well as a Ganesha statue from Kediri, a Parwati statue, and a Shiva statue from Singasari wearing cloth with a *kawung* pattern and its variations (Susanto 1980).

The *liris* decorative pattern in the Bakaran traditional batik shows similarities in name and shape to various *udan liris* patterns from the *Vorstenlanden* area, especially Surakarta. Still, the color nuance is darker than the *udan liris* decorative pattern. According to Bukhari (2009), *liris* comes from the word *dan liris*, which means raindrops, so the *liris* decorative pattern depicts raindrops, and its use is intended for teenagers. In the *Vorstenlanden* area, especially the Surakarta area, *udan liris* means light rain. In contrast, the *liris* decorative pattern was made during the reign of Pakoe Boewono III in the mid-18th century AD, and cloth with the *udan liris* decorative pattern may only be worn by the sentanas or cloth with the decorative *kawung* pattern, as well as a Ganesha statue from Kediri, a Parwati statue, and a Shiva statue from Singasari wearing cloth with a *kawung* pattern and its variations (Susanto 1980).

The *liris* decorative pattern is more influenced by the *udan liris* decorative pattern from Yogyakarta. However, the *udan liris* decorative pattern originates from Surakarta because the characteristic of the *parang* and *lerengan* patterns from the Yogyakarta area is a diagonal that runs from the top left to the bottom right, like *liris*. Although some of these decorative patterns were only created after the Islamic Mataram Kingdom came to power in Java, the people of Bakaran Village still believe that the similarity of some of the decorative patterns of Bakaran's batik to the traditional batik ornaments of the *Vorstenlanden* area because the traditional batik decorative patterns of the two regions are inherited from the Majapahit Kingdom which collapsed at the end of the 15th century AD. The Islamic Mataram Kingdom claimed to inherit the culture of the Majapahit Kingdom and continued its development, including batik (Veldhuisen 1993). Likewise, the existence of the Bakaran batik tradition, whose origins are believed to have been brought by Nyai Ageng Danowati from the Majapahit Kingdom.

From this study, it can be concluded that the Bakaran Village community's culture, beliefs in the legend of Nyai Ageng Danowati, agricultural culture, and the influence of Islamic Mataram Kingdom culture affect the decorative pattern of the Bakaran batik tradition.

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