

Study of Javanese philosophical values in Kliwonan batik from Sragen District, Central Java, Indonesia

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Abstract. Puryanti, Hermanu J, Wahyuni S. 2019. Study of Javanese philosophical values in Kliwonan batik from Sragen District, Central Java, Indonesia. *Asian J Ethnobiol* 2: 51-69. The research objectives are to describe: (i) The background of Kliwonan batik in Sragen District. (ii) The history of creating the Kliwonan batik motif in Sragen District. (iii) Javanese philosophical values contained in Kliwonan batik in Sragen District. This research was conducted in Kliwonan Village, Masaran Sub-district, Sragen District, Central Java, Indonesia. This study used the descriptive qualitative method. The sample used is purposive sampling. Meanwhile, interview, observation, and document analysis used the data collection technique. The validity of the data used is a triangulation technique, namely triangulation of data sources and triangulation of methods. The data analysis technique in this study used a qualitative analysis model and interactive analysis. Based on the results of this study, conclusions can be drawn: (i) Kliwonan batik craft in Kliwonan Village is related to Ki Ageng Butuh. For the services of Ki Ageng Butuh, finally, the village of Kuyang (Koni Kliwonan) and the village of Butuh (now the village of Gedongan), which are separated by the Bangawan Solo river, are used as bounty villages, so in this village, the palace culture also developed, namely batik, starting from the Abdi dalem kriya who become a batik worker in the palace. These skills were then developed in the village of Butuh-Kuyang and passed down from generation to generation in the Butuh and Kuyang areas which the Bengawan Solo River only limits. (ii) The process of creating batik motifs includes several aspects until the creation of a motif: function, material, form, technique or process, and aesthetics. All of these aspects start with an idea. In traditional written batik in Kliwonan, the idea of making motifs is influenced by external factors in the form of cultural factors. Traditional batik motifs are designed based on traditions passed down from generation to generation as a form of cultural preservation and to fulfill requests related to traditional needs. So in traditional batik motifs and visual beauty, there is also meaning. The internal aspects of making traditional batik motifs and new creations are the same, but different creative ideas affect the overall visual form. (iii) Kliwonan batik is part of Surakarta batik, so the motifs in batik are also full of Javanese philosophical values. The traditional written batik motifs in Kliwonan Village consist of: (a) The *semen* motif is a classic batik of Semen Surakarta, which is full of symbolism that shows the worship of fertility and the order of the universe, the aims, and objectives of the semen classic batik are manifested and contained in the names of batik the classics themselves, such as *semen rama*, *semen cuwiri*, and *semen gendhong*; (b) the *Parang* and *Lereng* motifs are traditional batik motifs with a line pattern, the name parang is closely related to the existence of Ingkang sinuhun Panembahan Senopati, the founder of the Mataram Kingdom, after the move of the center of government Java from Demak to Mataram, which is the place of "teteki" or the meditation of the first Mataram king who inspired the emergence of batik *lerengan* or *parang* as a feature of Mataram ageman which is different from the previous batik; (c) *Ceplok* motif means a piece which has the meaning of "power," the interpretation of symbolism. This is inspired by the concept of power in the four main ornaments and one point in the middle of the *ceplok* motif, which describes the king's power over his people and the people who always surround and protect him.

Keywords: Batik, Javanese philosophy, Kliwonan, Sragen

PRELIMINARY

The Indonesian nation is a nation that has various kinds of wealth. Whether it's natural wealth, a wealth of art, a wealth of crafts, and many others. One manifestation of this wealth is batik. Batik is a craft made of cloth decorated with motifs, colors, and ornaments made by writing or stamping. Batik is also the most popular handicraft because of the beauty displayed from a piece of batik cloth. From that beauty, it gives rise to various meanings that the public, as batik connoisseurs and fans, do not know. These meanings are usually used by Javanese people, especially those who highly respect Javanese customs, such as Yogyakarta, as a kind of provision, law, or guidance used in their lives (<http://vitoz89.wordpress.com>).

Batik art is one of the typical Indonesian arts that has lived and developed for centuries, so it is one of the pieces of evidence of the cultural heritage of the Indonesian nation. Batik is a flexible Indonesian culture because batik can quickly adapt and absorb new elements from the surrounding culture (Septiana and Sarwono 2018). Many things can be revealed from the art of batiks, such as cultural background, beliefs, customs, nature, order of life, natural environment, taste, skill level, and others (Djoemena 1990).

Batik is also a means of cultural acculturation because, in its development, many changes have occurred, and it exhibited the culture that existed at that time. During the Hindu era, batik tended to be colored by motifs and patterns related to Hinduism; during the Islamic period, Islamic motifs and patterns also colored the batik. The

motifs and patterns of Hindu heritage still exist, and Islamic motifs as additional. Thus, until now, batik is colored by various kinds of cultures that develop in society. (<http://vitoz89.wordpress.com>).

In the past, batik-making activities in Java were exclusive to the royal family and the aristocrats. Ordinary people who can make batik are those palace servants or work for the aristocrats. People have the opportunity to learn batik by accompanying or serving batik masters, then take their knowledge outside the palace walls. Therefore, there are two parallel-known batik-making traditions: the palace and folk batik (Fraser-Lu in Dwiyanto and Nugrahani 2000). Over time, batik was imitated by the closest-related people and expanded into women's spare time work. Batik, which used to be only the clothes of the royal family, later became popular among women and men (mepow.wordpress.com).

The study of batik is endless because batik is a noble culture. Batik is one of Indonesia's textile cultures that has become a symbol of national culture. For the Javanese, the art of batik is not a strange new item in cultural life because this batik art is considered an inseparable part of everyday life. The existence of batik art has been recognized as a cultural system of very complex symbols full of values.

Batik, as a work of art produced by batik makers, is the embodiment of the surrounding, expressed as an outpouring of feelings and thoughts about forces outside themselves. The batik was designed through a process of self-determination and meditation to get the whispers of their conscience, like getting a revelation. Religiosity plays a major role in forming noble values through this art process. Written batik is not only a physical activity but has a depth dimension, containing prayers, hopes, and lessons. With written batik, someone could trace back the "fibers" of life and string them to a woven framework of events that are in harmony with the realities of life (Yayasan Harapan Kita 1997).

Every creation of classical batik motifs was created with symbolism in Javanese philosophy. The purpose of creative work was to provide prosperity, peace, authority, and glory as a sign of social status in society for the user. Batik motifs are not made haphazardly but follow strict rules. This could be explained that batik-making is often associated with mythology, expectations, gender markers, social status, and clan members, and it is believed to have supernatural powers. Javanese batik motifs relate to social status, beliefs, and expectations for the wearer (Haake in Dwiyanto and Nugrahani 2000).

Likewise, the Kliwonan batik craft is found in Kliwonan Village, Masaran Sub-district, Sragen district. Kliwonan batik also has certain motifs with Javanese symbolism, which determines the characteristics of the Kliwonan area. Most people are farmers, and the batik motifs or patterns created are also closely related to the local community's culture.

The emergence of hand-drawn batik in Kliwonan Village, Sragen District, around 1975 is hereditary. Besides Kliwonan Village, Masaran, another batik center in Sragen District is Plupuh Sub-district. Activities as batik artisans/craftsmen in Masaran and Plupuh Sub-districts

have been carried out for decades and passed down from generation to generation. The emergence of batik in the area is related to Ki Ageng Butuh as ruler of Butuh-Kuyang region (Suranto 1995).

Initially, the Butuh-Kuyang region was not a batik community; the batik pioneers in this village did not pursue batik business as a way of life. Like other villages, the people of Kliwonan make a living as farmers, and the growing season does not occur all year round. Several decades ago, the Bengawan Solo flowing through the village became the trade center in the Surakarta area and its surroundings, and one of the commodities is batik. Initially, four Kliwonan residents got into the batik business by learning the batik art and then developing it simply. Over time, the number of Kliwonan residents pursuing batik increased. (<http://www.sragenkab.go.id>).

The aims of this research are: (i) Describe the background of Kliwonan Batik in Kliwonan Village, Masaran Sub-district, Sragen District, Central Java, Indonesia. (ii) Find out the history of the Kliwonan Batik motif creation. (iii) Explaining the Javanese philosophy values in Kliwonan Batik motifs.

MATERIALS AND METHODS

Place and time of research

This research was conducted in Kliwonan Village, Masaran Sub-district, Sragen District, Central Java, Indonesia, to consider that Kliwonan Village is the batik center in Sragen District. This research was conducted for 8 months (November 2009 to June 2010).

Research form

This study uses descriptive qualitative research to include Javanese philosophical values in Kliwonan batik motifs.

Research strategy

The single fixed model was used to contain a single sense that there is only one location, namely the Sragen District. In contrast, the fixed model objective means what is being researched, limited to aspects that have been selected before conducting field research. This study focused on knowing the values of Javanese philosophy in Kliwonan Batik motifs.

Data source

Informant

In this study, people chosen as informants are considered to understand batik Kliwonan motifs. They can be trusted as data sources and have the knowledge, i.e., formal leaders of the Kliwonan Village community and batik entrepreneurs.

Places and events

In this study, the information can be extracted by careful observation of the condition of the daily life of the residents in Kliwonan Village. Meanwhile, the daily activities could lead to creating batik motifs and

craftsmanship. In this study, researchers know someone who makes batik and batik motifs because they witnessed it firsthand.

Documents and archives

This research will obtain documents and archives containing information about Kliwonan batik in Sragen District. Demographic data in the research include socio-economic and detailed physical information, namely area, number, and population density. These data were obtained from the Kliwonan Village office.

Sampling technique

In this study, researchers use purposive sampling to choose informants considered to know and could be trusted as data sources. In addition to purposive sampling, this study also uses snowball sampling. Snowball sampling is a technique that is initially small but gradually increased until the information is sufficient to stop. This technique is applicable because the potential respondents are difficult to identify.

Data collection technique

Deep interview

Interviews were conducted with Kliwonan batik entrepreneurs, local people, and figures with batik knowledge that the researchers selected. Data obtained intended to the history, the motifs, and the Javanese philosophical values in Kliwonan batik motifs.

Observation

Observation is interpreted as systematic observation and recording of the symptoms in the research; the object under study is Kliwonan batik. The researcher observed the Javanese philosophical motifs and values contained in Kliwonan batik.

Document analysis

Document analysis is written material to complete data that is considered lacking. It is used to justify the theory or read documents and previous research results related to the object being studied, namely Kliwonan batik in Kliwonan Village, Masaran Sub-district, Sragen District.

Data validity

This study used the data triangulation method and review of informants to test the data's validity by conducting interviews and observation techniques. Researchers collect data through informants compared to the field sources such as the place, events, archives, and documents using triangulation of data sources and methods. While the Informant Review is checked by holding discussions with sources in the field to re-examine the information that has been given previously. In other words, the researcher will match information obtained with the sources in the field.

Data analysis technique

The analytical technique used is qualitative analysis. That is to analyze data based on the relationship between

each other in a causal relationship to explain an event. The qualitative analysis uses an interactive analysis technique, a cyclical process that moves between the three main components: data reduction or selection, data presentation, and conclusion drawing; this refers to Sutopo (2002).

RESULT AND DISCUSSION

History of Kliwonan batik in Kliwonan Village, Masaran Sub-district, Sragen District

Sragen is one of Surakarta's former residencies, consisting of 20 sub-districts. Sragen has regional potential from various sectors, i.e., agriculture, animal husbandry, industry, and handicrafts. These potentials include batik, watermelon, melinjo chips (*emping*), furniture, and limestone. Currently, batik is a great potential for Sragen.

Sragen has batik areas located in Masaran and Plupuh Sub-districts. Especially in Masaran, there are approximately 4.000 batik makers and several batik artisans (entrepreneurs) scattered in several villages, including Kliwonan Village. Masaran has located 16 km from the city of Sragen District and 22 km from the city of Solo. This village has an area of 337.4060 ha and is located at 87 m above sea level. Most of the area is rice fields that use water from the Bengawan Solo tributary for irrigation. This is why the residents look for other livelihoods, namely batik, which is spread in almost all hamlets in Kliwonan Village.

Masaran Sub-district batik skill is spread in the villages of Kliwonan, Pilang, and Sidodadi. According to data from the Industry Office of Sragen District, there are around 7,000 batik workers in Masaran and Plupuh Sub-districts (Sragen Regional Industry Service Level II 2009).

The existence of batik in Kliwonan is probably beginning a century ago. According to Ms. Towirejo (the oldest living batik maker), she started batik craftsmanship in Solo when she was 10 years old, around 1940. Even her parents were first familiar with batik and became batik workers before (Interview on 29 April 2010).

Kliwonan Village is a center for the written batik in the Masaran Sub-district, Sragen District. The history of the Kliwonan Village's journey shows its traditional nature. The population's standard of living could characterize this, most of them farmers.

According to Karmanto, a Kliwonan Village official, at first, the people in Kliwonan were only batik workers who took batik materials (*sanggan*) from batik masters in Solo and made batik in their village. After the completion, the batik cloths in the form of *rengrengan* are returned to Solo for further processing until they become the real batik. Others also worked at the batik skippers in Solo (Interview on 29 April 2010).

According to Mr. Samto, batik has been integrated with the Kliwonan community; almost everywhere, we could find women who were batik artisans. The men also participate in batik activities, mostly coloring or color-craftsmen, drawing artisans, or preparing white cloth before batik-making. Knowledge about batik is obtained from generation to generation from childhood; that's why

even children can make batik by themselves (Interview on 29 April 2010).

The emergence of hand-drawn batik in Sragen District has been hereditary for a long time, and Masaran is one of the centers. At first, the pioneers of this batik craft were Kliwonan Villagers who became batik laborers in the city of Solo. According to local people's stories, some people first became batik laborers for batik masters in Solo. Subsequently, many residents became batik workers in Solo, too. The job as a batik worker at a *juragan besar* (big batik entrepreneur) in Solo lasted for a long time. Usually, those who become batik workers in Solo at young ages, and most of them are women. While returning from Solo, batik workers bring cloth in case their mother could make batik at home (Interview with Mr. Suwanto on 29 April 2010). At first, batik in Kliwonan was only a part-time job for homemakers besides working as a farmer. Usually, when they have free time, for example, after planting rice that they are not working in the fields, they use their spare time to make batik.

Regarding the origin of batik in Kliwonan Village, according to Mr. Suwanto's statement (Interview on 29 April 2010), batik in Kliwonan Village has been there for a long time and has become an ancestral heritage. Residents in Kliwonan Village did not know for sure when the emergence of batik was in this area. The existence of batik in the Kliwonan cannot be separated from the story of Ki Ageng Butuh. During the Pajang Kingdom, the Villages of Butuh and Kuyang (now Gedongan and Kliwonan Villages) were used as "*Perdikan* Villages." The name "*Perdikan*" comes from the word "*Merdika*" from the Sanskrit "*Mahardika*" which means free (Soetardjo in Surianawati 1999).

According to Mr. Suwanto, the village of Butuh and Kuyang was made to be a *Perdikan* Village because of Ki Ageng Butuh's merit, who helped Joko Tingkir to become the King of Pajang Kingdom. Ki Ageng Butuh for the Butuh community is believed to be Ki Ageng Kebo Kenongo, Joko Tingkir's father, who eventually became the King of Pajang. The story of the boat or gethek "*Tambak Boro*," which is considered a legacy of Joko Tingkir, is still there (Interview with Suwanto on 29 April 2010).

By making Butuh and Kuyang Villages "*perdikan*," many people became palace courtiers, including women. Finally, many courtiers became batik makers in the palace. Batik mastery then spread to their original area, namely the village of Butuh-Kuyang, so that many people, especially women, could make batik themselves. Batik's mastery skills have been passed down from generation to generation in the villages of Butuh and Kuyang, which the Bengawan Solo River borders (Interview with Mr. Muljoto on 29 April 2010). The batik skill eventually expanded to surrounding areas such as Pilang and Sidodadi villages in the Masaran Sub-district.

The batik artisans then began to buy their materials and make batik. The batik work was not ready to be sold directly to customers because it was still a semi-finished product that needed further production. Initially, batik traders did not want to accept batik from Kliwonan, so they

had to sell it through batik entrepreneurs in Solo. Later, the Kliwonan batik became known and even included its name, besides working on special orders (*tempahan*) from other artisans. Currently, "batik" is no longer just a part-time job for villagers, especially women, but has become their main livelihood. Some of them even become batik artisans who can employ batik workers.

The batik made by the artisans in the Kliwonan area was initially still semi-finished, and processing batik products took about one month. Because batik processing requires other processes such as *dikelir* (dyeing) and *dilorod* (washing), it is impossible for homemakers who make batik to finish the production process until it is ready to sell. As long as there is no batik processing in the Kliwonan area, the artisans usually make batik semi-finished and then sold to batik processing/skipper (*juragan batik*) in Solo. However, the price of semi-finished to the skipper in Solo is below the market. Solo's skipper (*juragan batik*) usually only accepts batik from their fellow entrepreneurs. The batik makers from Masaran are forced to sell their batik at a very low price. The batik is also marketed using the brand of the Solo batik master (Interview with Suwanto on 29 April 2010).

The Kliwonan Village people's job, in general, is farming, so batik craftsmanship for the community is a spare-time job only. Batik craftsmanship has been done by people in the Kliwonan area for a long and is a legacy from their ancestors, although it is not ready to be directly sold to customers. This condition is due to the processing of the batik cloth through a long process.

The undeveloped batik processing and the craftsmanship status, just as workers motivated some people to begin establishing a batik industry in their area, consideration in the Kliwonan area, there are many batik experts, especially women. Some factors such as the production process, cheap labor, and close to raw materials could be obtained to start an industrial batik. An additional consideration is that the emergence of the batik industry in the Kliwonan area is expected to increase women's wealth, who previously only relied on their husbands' income from farming. In the batik industry, women could improve their family's standard of living (Interview with Mr. Sumarsono on June 5 2010). One of the batik artisans, Mr. Supardjan from Kuyang hamlet, Kliwonan Village, who was a small batik maker, tried to accommodate batik workers and founded a batik company called "*Brotoseno*" in 1968 (Interview with Ms. Thessa on 17 May 2010).

Kliwonan batik product characteristics could be distinguished from other types of batik. The characteristics of written batik are signs that are easily recognizable visually in both traditional and non-traditional batik. Those characteristics, e.g., in the written batik design pattern, there is no feature of back and forth *raport* (*sanggit*) that is repeated quickly. The forms of motifs, lines, and isen-isen do not repeat both in a *raport* (*sanggit*) design and in a repeated *raport* design afterward. Written batik cloth smells of batik wax. If there are crumbs of wax (especially those that are intentionally made), it will not be able to be regularly and repeatedly. The color of the batik on both sides is the same.

Table 1. Names of batik artisans in Kliwonan Village, Masaran Sub-district, Sragen District, Central Java, Indonesia

UKM batik name / owner	Address
Teratai	Dk. Kuyang RT 01/1 Kliwonan
Winda-Sari	Dk. Kuyang RT 03/1 Kliwonan
Brotoseno	Dk. Kuyang RT 04/1 Kliwonan
Walisono	Dk. Kuyang RT 01/1 Kliwonan
Sadewo	Dk. Kuyang RT 01/1 Kliwonan
Cengkir Jaya	Dk. Kuyang RT 01/1 Kliwonan
Puntodewo	Dk. Kuyang RT 02/1 Kliwonan
Sumber Bengawan	Dk. Kuyang RT 02/1 Kliwonan
Permata Tujuh	Dk. Kuyang RT 01/1 Kliwonan
Punokawan	Dk. Kliwonan RT 03/II Kliwonan
Dewi Arum	Dk. Kliwonan RT 03/IV Kliwonan
Romadhon	Dk. Kliwonan RT 03/IV Kliwonan
Purnama	Dk. Kliwonan RT 03/VII Kliwonan

Note: DK: Hamlet. Source: Girli Batik Center-UKM Data Report 2009

Continuous development drives human needs to increase as well. As a medium, batik has a relationship with traditional ceremonies, rituals, and daily activities, also an important trade factor throughout history. Textiles clothing, including batik, always needed to meet customer demands. The demand for Kliwonan batik is increasing. Changes and renewals occur in several forms, namely in terms of design or motifs, processes, materials, and user demand. All developments in the written batik show its existence as a delicate, complex, and beautiful work of art always needed.

The development of batik in Kliwonan Village

The development of Kliwonan batik could be traced from the various motifs made by several batik industries in the Kliwonan area. There are traditional motifs, namely *semen rama*, *semen rante*, *parang baron*, *parang rusak*, and so on. In addition to traditional motifs, Kliwonan batik artisans also make new batik motifs; according to Mr. Sumarsono, because of the many motifs made, he cannot name them one by one because there are so many motifs. The data of the increasing batik industry could be traced from the production in a batik company from year to year (Interview on 5 June 2010). Table 1 shows some batik artisans in Kliwonan Village, Masaran Sub-district, Sragen District, Central Java, Indonesia.

Small industries and household artisans act as alternative jobs to increase people's income in rural areas. This is due to the increased number of workers/job hunters and the relatively reduced agricultural land. In addition, small industries and household crafts usually use a lot of raw materials from nearby sources. Many workers in rural areas tend to lower labor costs, allowing small industries and household crafts to survive. It is possible to cover demand for several types of commodities that could not be produced optimally, such as batik.

The process of making batik

In general, the current process of making written batik takes not too long compared to the past production. The overall time of making written batik ranges from 1-1.5 months for batik with synthetic dyes, while batik with

natural dyes takes between 4-6 months. The process of making written batik starts from the preparation stage and ends at the *pelorodan* stage, as is what the batik makers in Kliwonan do.

Preparation

Batik material derived from cotton is firstly processed before the making of batik. The cloth that has been cut is folded and dipped so that the threads become loose and limp. Now the mori-cotton doesn't need to be dipped in low starch content to be limp.

Silk fabrics, both ATM (machinery loom) and ATBM (manual loom), do not need to be firstly processed because the fibers are fine. Especially for fabrics dyed with natural dyes, they are soaked in alum solution (*tawas*) overnight. The fabrics are then scratched or drawn with batik motifs using a pencil. A new design or motif image (new creation) is made for about 5-10 pieces of fabric or more. This motif image is not accompanied by isen-isen images, only in the form of the frameworks (*klowongan*).

Depiction

The making of written batik begins with writing or making with batik wax. The process of batik is step by step and processed at different times. The stages in making batik are *Nglowongi*, namely making batik frameworks. Often called *mola* (making a design) using *canting klowong*. *Ngisen-iseni*, which is to fill and check the areas of the motif. The batik fabrics that are complete with isen-isen are called *reng-rengan*.

Nerusi is making batik on a different cloth surface that has been done by following the first batik motif. This stage is only carried out on batik made from mori-cotton, while batik from silk does not use the *nerusi* stage.

Nembok covers the parts of fabrics that are not colored or will be given various colors during the finishing process. In written batik, it can be continued with the *nerusi* (continuity) process of embossed batik wax (*tembokan*). The fabric parts that are not drawn are completely closed, which is called *bliriki*. Like *nerusi*, *bliriki* is only done on batik from mori-cotton. The time required for *nglowongi* (embossed the design with batik wax) and *ngisenni* (fulfill the design with batik wax) is about 10 days. Usually, these two stages are done by one batik maker. *Nerusi* or *nemboki* could be done faster.

Coloring

Batik coloring is done by cold-dyeing and is divided into 2 ways based on the dye used.

(i) For batik with natural dyes, the dyeing lasts longer. First, the *reng-rengan* batik fabric is colored a dark blue using naphthol. After this first dyeing, the batik is soaked with water to soften the wax, then the batik is scraped (*dikerok*) or scraped using a knife (*dikerik*), and add soda ash on the part that will be dyed by *soga*. The batik fabric is then stirred or washed with clean water and crushed with the feet, then make it blue (*dibironi*) and *disuluri* (strew, fixing the damaged wax) in case other colors are not mixed. Furthermore, the fabric is colored using *soga genes*. The fabric is repeatedly dyed in a bath containing a *soga*

extract solution for about 15 minutes, then drained and aerated. After the fabric is dry, it could be dyed again. When the desired color has been achieved, the fabric is treated with a solution of lime, kayu tiger, jambal, and tawas (alum) without washing it first. The fabric is soaked in the solution for 2 hours, then smoothed over the bath overnight. The next day the fabric is dried in the shade, and then the fabric can be dyed again in the same way. Staining can take place dozens to dozens of times, depending on the smoothness of the batik fabric.

(ii) Coloring using synthetic dyes is easier to work with. When using naphthol dye, the fabric is moistened with water (especially mori-cotton) and then dipped in the naphthol solution while pressing gently until the fabric is yellowish and smoothed out. After it is sufficiently damp, the fabric is dipped in the salt solution for a few minutes until the color appears. The colored fabric is aerated, then washed with clean water. Naphthol-dyed fabrics should not be dried or placed in direct sunlight, which could cause color changes. Each color dyeing could be done 1-2 times, according to the desired color and the amount of dye used.

(iii) The dyeing color with indigosol through 2 stages; the first is the batik fabric is dyed in an indigosol and nitric solution with light pressure until evenly distributed. The fabric is then smoothed and dried in a hot place; after it is dried, the fabric is *disareni* or enlightened color coldly using acid and then washed.

The dyeing process on batik with synthetic dyes is generally around 3-5 dyeing times, according to the desired color. The first color is the basic, then followed by coloring from light to darker colors.

Pelorodan

Written batik uses 2 ways to remove batik wax: *lorodan* (remove batik wax with hot water) and *kerokan* (scrapings batik wax). The batik process with synthetic colors through the *lorodan* process, where the *nglorod* (*lorodan* process) is done 2 times during batik making. The first *pelorodan* is carried out after the batik's first coloring, or basic color, is done. At the same time, the second *nglorod* is carried out at the end of the batik-making process after the entire dyeing process is complete. This *nglorod* process uses hot water mixed with *waterglass* (sodium silica) or soda ash. *Waterglass* is often used for both cotton and especially silk batik because it doesn't dissolve color as much as soda ash. After the *dilorod* is finished, the batik fabric is washed and dried.

The second way is to go through the scraping process (*kerokan*). The fabric, after basic coloring, is scraped using a knife on the part you want to be dyed so that the wax does not completely disappear but only partially. At the end of the batik-making process, the fabric is *dilorod* (*lorodan* process) with hot water.

The history of the creation of the Kliwonan batik motif *Surakarta batik motifs*

According to Theresia Widiastuti, the batik motif is a picture frame that embodies batik as a whole. Batik motifs are called batik patterns or batik designs. According to its elements, batik motifs are divided into two main parts,

namely batik motifs, and ornaments which act as a medium to beautify and glorify a finished work, even though some have certain symbolic values. Currently, the number of motifs is very large in various artistic expressions, variations, and colors (Interview on 17 May 2010).

Batik ornaments

Generally, there are two groups of batik ornaments: geometric ornaments and non-geometric ones. (i) Geometric groups include Slanted lines or *Parangs* (patterns arranged according to oblique lines or diagonal lines), Cross lines or *Ceplok* (drawing flowers from the front, fruit cut across, threads and leaves arranged in a rosette, animals arranged in a circle) and *Kawung* (a pattern composed of circular, oval or elliptical shapes, the arrangement extends according to diagonal lines sloping to the left and right, alternating), woven (*Jlamprang*) and *Limar* (Djoemena 1990). (ii) The non-geometric category includes *semen* which is a classical pattern that is freely arranged in which there are ornaments of plants, animals, volcanoes, *pohon hayat* (tree of life), and *lunglungan*, which is a pattern with a plant motif, and *Buketan* is a pattern with an animal motif

The creators of batik ornaments in ancient times not only created something that was only beautiful but also had a meaning or got mean, which was closely related to the philosophy of life within. The creators create something decorative with a message and sincere hope from the wearer, depicted in batik motifs.

Symbolic decorations that are closely related to Hindu-Javanese philosophy include (i) *Sawat* or *Lar* (Figure 1.A), symbolizing the crown or high ruler, (ii) *Meru* (Figure 1.B), symbolizing mountains or land (earth), (iii) *Naga* (Dragon) (Figure 1.C), symbolizing water which is also called *tula* or *banyu*, (iv) *Burung* (Bird) (Figure 1.D), symbolizing wind or the world above, and (v) *Lidah api*, Tongue of Fire or *Modang* (Figure 1.E), symbolizing a flame called *geni*. (Djoemena 1990).

Batik grouping

Batik can essentially be grouped into two parts: (i) Batik motifs are rooted in the cultural philosophy and the Javanese mind, which presents various decorations as symbols and philosophies originating and developed by the kingdoms in Java. Therefore, batik in this group is often referred to as "Karaton batik," "Solo batik," "Yogya batik" or "classic batik." Pattern expressions tend to be symbolic, static, and even magical in their arrangement on fabric surfaces and coloring. The colors are limited to soja-brown and indigo blue on a white or ivory background; and (ii) Batik motifs are more free and independent in expression and are not bound to a certain realm of thought or philosophy. This kind of decoration grows and develops outside of the palace boundary, especially in the northern coastal areas of Java. The colors are not limited to soja-brown or blue indigo but also apply to red, green, and yellow. Batik in this style is commonly referred to as "Coastal Batik" (Yayasan Harapan Kita 1997).



Figure 1. Some symbolic decorations of Hindu-Javanese philosophy on batiks: A. *Sawat, Lar*; B. *Meru (gunung)*; C. *Naga*; D. *Burung*; E. *Lidah Api, Modang*

Among the two types of decoration mentioned above, classical batik is a batik rooted in the Javanese cultural philosophy, which developed in the Yogyakarta and Surakarta palaces. The motifs in batik contain a highly symbolic meaning.

Grouping of batik in the Dutch colonial era

Since the Dutch colonial era, the grouping of batik from the batik area production has been divided into two major groups: (i) *Vorstenlanden* batik that is from Solo and Yogya regions. In the Dutch colonial era, these two areas were royal sovereignty and called *Vorstenlanden*. Batik Solo-Yogya (*Vorstenlanden*) has the following characteristics: decorative motifs are symbolic of the Hindu-Javanese culture background, and the colors used: are *sogan*, *indigo* (blue), black, and white; and (ii) Coastal Batik is all batik whose production is done outside the Solo and Yogya areas. The division of the origin of batik into these two groups is mainly based on the nature of the decoration and color. Coastal batik has the following characteristics: naturalistic ornamentation, the strong influence of foreign cultures, and various colors being used.

Because of these characteristics and colors, batik from Garut, Banyumas, Ponorogo, and others are included in the coastal batik group, even though these areas are no longer located on the coast. In the various coastal batik regions, the coloring pattern and colors of blue and white (*kelengan*), red and white (*bang-bangan*), red-blue (*bang-biru*), and red-white-green (*bang-biru-ijo*) are always present. A few differences in shades of color according to the area's tastes are also concerned. For example, the red color of Pekalongan has a brighter and lighter nuance than the red color of Indramayu, which tends toward dark red.

The decoration, color, and color scheme or style, of coastal batik that stands out and is popular are batik motifs from the regions: Indramayu, Cirebon, Pekalongan, Lasem, Garut, Madura, and Jambi. The Madura and Jambi regions are located outside Java. Even though only a few batiks' craftsmanships in Jambi province, they stated batik as a way of living (Djoemena 1990).

The Solo area during the Dutch rule was one of the two areas called *Vorstenlanden*. This area is a royal kingdom with all the traditions and customs of the palace and is a center of Hindu-Javanese culture. The palace is not only the king's residence but also the center of government, religion, and culture. This situation affects and is reflected in the art of batik, both in terms of decoration and color and the rules for its use.

The color meaning of batik

Besides the ornamental motifs, the batik color has its philosophical meaning. The color of batik motifs includes: Dark green-red, *klabang ngantup*, which means stinging centipedes, is considered sacred and is used for wrapping and decorating heirlooms. *Klabang* symbolizes the power to protect sacred objects from bad things (disaster). Dark green-light green, *mayang mekar* (mayang blooms), or coconut flowers starting to bloom like grown-up virgins. The green-white color, *godong melati* (jasmine leaves), which means jasmine leaves and flowers, is a symbol of prosperity, representing the color of *Nyi Roro Kidul* from the Javanese princess legend on the South coast. The red-purple-yellow color, *podang nyesep sari*, symbolizes maturity, like a man who has grown up and begins to feel the turmoil of his male instincts or puberty. The green-yellow color, *pare anom*, which means a young bitter-melon fruit, is a symbol of prosperity. Black and white

color, *bangun tulak* or *tolak bala*, which means ward off misfortune. The motifs combination is found in various types of batik fabrics, such as (i) *Dodot Bangun tulak*, a prestigious dress previously worn by the royal family only. (ii) *Lurik tuluh watu* dan *lurik tumber pecah*, used in the *mitoni* ceremony or the seven-month pregnancy ceremony. (iii) Various *tritik bangun tulak* are usually used as headbands and put under the pillow. This is done to avoid bad dreams during a night of deep sleep, except being worn as clothing.

Honggopuro (2002) stated that Surakarta batik motifs have philosophical meanings. The philosophical meaning is contained in the color combination, which is described as follows: (i) *Pengantin anyar* (New brides), a color combination of batik within the edges of the cloth, are green and red in the middle, while the center is white. This color combination always means together besides the youthful character, whether in joy or sorrow. (ii) Gunung Sari is a color combination of green on the side of the cloth, purple in the middle, and yellow in the center. This combination symbolizes the *hidup mukti wibawa* living, which means having a highly respected a valuable living in society. Parents and women could use Batik Fabrics with this color combination. *Onengan* is a color combination fabric on the edge of the green, purple in the middle, and white in the center. This combination means other people (opposite sex) are indecisive/tend to love them. This color is suitable for young people. *Panji Gandrung* is a color combination of the edge of purple and red in the middle. This means that *panji* is a title given to the king's great-grandson that became a residency regent. *Panji Gandrung* means being in love, in an all beautiful life and fun living, normally for young and older groups. *Panji Wuyung* is a combination of purple on edge, and green in the middle of the cloth, within the center of the red cloth. Its philosophy is the same as *panji gandrung*. *Puspa Kencana* is a combination of purple on the edge of the cloth and yellow in the middle, within the center of the red cloth. This means showing a chivalrous character, confidence, skillfulness, and excellence. This motif could be used by young and old alike. *Puspandara* is a color combination of batik on the edges of purple and pink or light red in the middle, within the center of the dark red cloth. This color combination shows excitement in life and enthusiasm and has a quick and skillful character. This color combination is suitable for young people, and so on (Honggopuro 2002). *Panji Wilis* is a combination of *gadhung* green color with purple drag / *plisir*; this means contemplation and patience for the young and old. *Klabang Ngantup* is a combination of *gadhung* green with red drag. It describes the alertness, enthusiasm, and patriotism inside (*watak ksatriya*). This combination is for young people. *Siwalan Pocat* is a combination of purple with drag or white *plisir*. The meaning describes physical freshness, cheerful and refined expertise. It could be used for young and old.

At last, we will understand that classical batik motifs, both in the form of decoration and basic colors, are symbols or symbolism that have deep meanings. Classical batik is a cultural artwork that is not only created but its

existence accompanied by aims and objectives. One objective is for various traditional ceremonies.

The history of the creation of the Kliwonan batik motif

According to Mr. Sumarsono, the owner of Dewi Arum batik, the idea of making traditional batik in Kliwonan is influenced by external factors such as cultural and customary. Traditional batik motifs design is based on traditions passed down from generation to generation, preserving Javanese culture (particularly) and related traditional needs fulfillment. In the traditional batik motifs, besides to visually beautiful, some meaning is contained within. New batik motif creations are driven by the market or customers that demand written batik that can keep up with existing developments. It is also driven by awareness of the continuity of preserving the nation's culture (Interview on 5 June 2010).

The spirit contained in traditional batik, as well as new batik motif creations, are the same. The difference in intellectual creation affects the overall motif in visual form. In traditional written batik, the functional usefulness is intended for tradition-related purposes, such as traditional clothing, and a complement to traditional ceremonies, such as long clothes (*kain Panjang*) or sarongs. The new batik motif creations have a wider function for fashion, household, and interior accessories, including shirts, scarves, curtains, and ties (Interview with Thesa on 17 May 2010).

According to Mrs. Parinem, the manager of Sadewo Batik, there are differences in the motifs based on the batik function. Traditional batik has traditional motifs, permanently *isen-isen*, and fixed design arrangements. Traditional batik design cannot be produced as the batik maker desire. The batik motifs and *isen-isen* in new batik creations are freely designed and arranged according to the batik maker or the customer's desire. Because in the new batik creations, there is no symbolic meaning to be conveyed through these motifs, even though the existing forms are mostly based on traditional motifs that have been changed, variation developed, and combined with other compositions or even new motifs (Interview on 17 May 2010).

Another consideration is the materials, which are the same main ingredients for traditional and new design/creation batik, *mori-cotton* or silk, batik wax, and dyes ingredients. This dye ingredient consists of synthetic, namely naphthol and indigosol, and natural dyes with *soga* genes. The technique or process used in traditional batik making (written batik) consists of the preparation stage, depicting motifs with *canting* tools, coloring, and *pelorodan*. The difference occurs in the coloring stages, i.e., the first staining stage. In natural dyes, the scrapping process is during the first staining (coloring stages), while in synthetic dyes, scrapping is carried out at the *nglorod* process (finishing stages).

The aesthetic consideration of batik relates to the decorative variety, which includes elements of shape and color, placement of repetition motifs, and the material selected. This decorative variety making is as harmoniously possibilities balanced according to their purposes or

function. The beautifully traditional work in written batik has an attractive and appropriate decoration between their visual characteristics and symbolic meaning. The colors are limited to dark blue or black, brown, and white, giving a distinctive look while blending with the classic pattern forms. The planned pattern and intricate isen-isen motifs become traditional batik, not just a fabric to use but also a beauty element contained. The new creations/motifs of written batik have aesthetic considerations regarding the material's color, motif, and texture. Even simple motifs, such as broken wire or insect motifs, with the right composition of shapes and colors, will produce beautiful motifs. The material's surface texture or the woven design arrangement would make the batik's overall appearance much more beautiful. Kliwonan hand-drawn batik, both traditional decorative and new creations/motifs, even in simple motif patterns, are strived to fulfill predetermined considerations.

Kliwonan batik ornaments

The batik decoration in the Surakarta area tends to be a combination of geometric and non-geometric decorations in smaller sizes. Surakarta batik is famous for its fine sawutan and *parang* (machete) motif. The Surakarta batik color has Hindu-Javanese symbolism, namely *sogan*, *indigo* or blue, black and white colors. Classical batik function could be classified by features (variety of decoration, color, and wearing rules of procedure), which involves the batik user's social position (Djoemena 1990).

Ornamental batik design variety as a medium for expression in society could be represented the feelings embodied in visual form. In contrast, the design process cannot be separated by environmental influences (Toekio 1987). In decorative batik design, elements support the visual forms that occurred, consisting of lines, fields, textures, and even colors.

Those elements (part) of visual form manifest in the batik motifs as main ornaments, filler, and isen-isen. The motif is the base or principal of the pattern; after the motif has been achieved/chosen, then undergoes a process of arrangement and spreading over to obtain a pattern. The patterns applied to a fabric/object, such as cloth, will become a decorative design.

According to Ms. Theresia Widiastuti, a staff member of Batik Brotoseno, Masaran batik's ornamentation is varied and heavily influenced by Solo batik motifs. It is possible because the location of the two areas is quite close; there is a relationship between them. It was the beginning of the batik industry in Sragen. The creativity of the artisans in designing new motifs enriches the existing decorations (Interview on 17 May 2010).

Kliwonan batik consists of geometric and non-geometric ornaments. Based on the patterns, it could be grouped into traditional decorations/ornaments and new creation motifs. According to Mrs. Parinem, traditional ornaments are decorations based on existing customs and continue from generation to generation. The decorations on Kliwonan batik are mostly based on the Solo batik decorations, including *sido mukti*, *sido luhur*, *sido drajad*, *parang kusumo*, *parang baron*, *madu bronto*, *baboon*

angkrem, and *wahyu tumurun*. This traditional decoration is made with certain rules, has a fixed shape, and does not change. Among the fixed rules are, for example, the main ornament for the *truntum* decoration is animal-like combined with *isen cecek pitu* or *cecek pita*. Those shapes cannot be replaced with another, such as a flower or circle, nor could the isen-isen be changed arbitrarily (Interview on 17 May 2010).

Traditional decorations have symbolic ornaments closely related to Javanese philosophical values, including *meru*, fire or *modang*, dragon, bird, and *sawat* or *garuda*. *Meru* depicts a mountain as a symbol of earth or land, dragons and birds symbolize wind, fire symbolizes flames, and *garuda* symbolizes power or crown (Susanto 1980).

The elements (parts) of traditional decoration could not be modified or added because it could damage the values and meanings implied in batik. Likewise, in terms of color, batik with traditional decorations usually has *soga* brown, *indigo* blue or black, and cream or white colors. These colors could not be replaced with the others. The decoration name in traditional batik is the batik itself because the decoration name was made for image-theme expressed on the batik cloth. Many new decorative creations are produced at Kliwonan batik because of limitations to the use of traditional-patterned batik (bound to existing symbolic values). Another factor/drive is to avoid the customers' boredom with existing batik motifs because it will affect the continuity of subsequent batik production.

According to Mr. Sumarsono, the owner of Dewi Arum batik, the new batik creations design, even various design styles, has a short circulation/production period. A new decorative creation is usually once produced and can be reproduced if there is customer demand. Artisans can make new ornaments motifs up to 3 to 4 times weekly, depending on demand in need (Interview on 5 June 2010). The decorations that exist on the new batik creations generally consist of forms/objects such as:

Plants or flora. One form of inspiration in batik motifs making that never ended is flora. Various flora or plants used as batik patterns can consist of stems, leaves, flowers, or whole plants. Plant or flora motifs are not generally produced based on a particular/typical type. The creations are based on the will of *tukang nyorek* (a picker/crafter) or motifs that combines several forms of leaves, flowers, and even the whole fruit.

Animals or fauna. Animals or fauna that become batik motifs in Masaran are various birds, such as cranes, peacocks, phoenixes (*miros* birds in Chinese stories), and doves. Various insects, butterflies, grasshoppers, cockroaches, and cows could become an exciting batik motif. The fauna and flora motifs are distilled to be a flexible and beautiful shape.

Combination of animal and plant motifs. Animal and plant motifs rarely stand alone but combined. Animal motifs are the main ornament, and plants are the filler ornaments or vice versa. Most combined motifs are birds, and various plants arranged harmoniously as a whole design.

A combination of traditional motifs and new creations designs. Most of the existing motifs in the new batik creations designs are traditional motifs combined with new creation motifs, such as plants or animals. Traditional motifs that are often combined are various types of *parang*, *kawung*, and *lapis* (motifs or *isen-isen* that are arranged obliquely or straightly), which have been modified to be integrated with new creative motifs designs, such as animals or plants. Also, the combination of traditional motifs with ornaments or *isen-isen* is made by themselves according to the batik artisans' imagination (non-standardized ornament or *isen-isen*).

The combined motifs of traditional motifs and new creations are the common types of motifs created in Kliwonan batik; the other is abstract and wayang motifs. Those two motifs are produced when there is an order, possibly because those motifs are less attractive to the public.

Except for the existing motifs, there are also batik patterns that are pre-patterned batik motifs, namely batik motifs that are produced based on the fabric's texture that has been woven-designed. For example, woven or webbing without the same density results in a fabric with holes or textured protruding and forming distinctive patterns. This motif is often a geometrical shape such as a rectangular box, octagon, or zigzag lines such as a floral motif.

In new batik creation motifs, often on the main ornament, there are scratches along the edges of the ornament, called the granite motif. New creations of decorative batik are usually produced vary in colors, unlike traditional batik, which is color limited. The colors widely used in Kliwonan batik are red, brown, golden brown, black, gray, blue, green, orange, and violet. There is also a variety of new creations motif that is *soga* colored, usually used as a batiks' long cloth or shirt.

According to Mr. Sumarsono, the decorative motifs of new creations motifs did not have product names like traditional motifs. Certain rules do not bind their shapes. Even the *isen-isen* and coloring of batik are also freely according to the maker's imagination or the customer's wishes. Almost all batik *isen-isen* were used in new batik creation motifs. Some of *isen-isen* that are often used are various *cecek*, such as *cecek sawut*, *cecek telu*, *cecek pitu' pita*, *sawut*, *galaran*, *ukel*, *pacar*, *mrutu*, and *gringsing* (Interview on 5 June 2010).

Currently, no decoration or motif has been typical of Kliwonan batik motifs. The existing decorative designs are mostly based on modified traditional motifs. The ornament in the new creation motifs did not have specific meanings and names, as traditional motifs did

Traditional batik and new creations motifs

Traditional written batik motifs

There are many traditional written batik motifs in the Kliwonan area. Some traditional written batik motifs are often produced in Kliwonan batik areas because of high customer demand in the market. According to Thessa (22 years old), who is a staff of Batik Brotoseno, the traditional written batik motifs include (Interview on 17 May 2010):

Semen motif. For example, the *semen rama* motif. Based on the story, the *semen rama* symbolizes the loyalty of a wife. The motif is an image of animals and plants. The batik's *isen-isen* usually leaves pictures. The ornaments are sometimes in the form of stems and leaves. The color is usually black with white *isen cecek-cecek*. In addition, there is also a flame ornament and a row of dark brown leaves with black *isen sawut*. Other ornaments are in a series of floral images which are additionally ornaments to the *semen* batik motif, such as *semen rama*, *semen rante*, *semen gendong*, *semen bondet*, *semen baboon angram*, *semen sida raja*, *semen naga raja*, *semen prabu*, *semen wijaya kusuma*, *semen klewer*, *semen nagasasra*, and *srikaton*.

Parang motif. The *parang* motif is classified as a traditional line-patterned batik. Consists of a composition of forms arranged lengthwise to form a line. The *parang* motif is often produced and is the most widely sold market. The *parang* motif consists of black base color on an ivory yellow ornament with dark brown contours. There is also a lot of white in the *parang* motif. The motifs of these *parang* include *parang rusak*, *parangkusumo* dan *parang baron*.

Truntum motif. The *truntum* motif is a line motif and is classified as a plant motif, which consists of a composition of flowers arranged in a row and parallel. Still, there are also pictures of small flowers interpreted as animals. Additional ornaments in the form of the white *cecek-cecek* blend to resemble the image of small seaweed flowers. The colors in the *truntum* motif are black, dark brown, light brown, and white.

Sidomukti motif. *Sidomukti* motif is a combination of plant motifs and animal motifs. Consists of bird wing ornaments, plants, and lines forming wavy oblique boxes. In a closer look, the ornaments are limited by wavy lines that resemble the shapes of crossed ropes or ropes. There are also *lung-lungan* ornaments or small leaves with *cecek-cecek*.

Sidomukti motif color consists of black, dark brown, light brown, and white. The color is black as the contour of the *lung-lungan* and the shape of the boxes and *sawats*. At the same time, the plant motif consists of stems of leaves and flowers contoured in black and dark brown. The ornaments on traditional batik motifs are sometimes different; some use butterflies and tongues of fire, but sometimes there are only *lung-lungan* and *sawat*.

Kawung motif. *Kawung* motifs consist of plant and line motifs. The leaf shape arranged in *Kawung* consists of a matching slanted line with a rectangular shape ornament and curved lines to adjust the shape of the leaf decoration. With *isen cecek-cecek putih* (white *cecek-cecek*) and small circles. Color consists of light brown, dark brown, or black, with white dominant.

Newly created batik motifs

The new (modern) handmade batik motif is a renewal of the traditional written batik motif. The renewals are being made to improve motifs, materials, colors, and marketing.

In Kliwonan batik, there are many new batik motifs. So many motifs are produced that the motif makers and

business owners cannot mention all the motifs that have been created. Usually, batik owners make motifs by combining ornaments, then reproduce and market them to customers. This new creation of written batik is sold more than traditional motifs because the patterns and motifs vary according to the times.

This new batik creation only consists of three motifs: animal, plants, and mixed motifs between animals and plants. According to Mr. Sumarsono, the drive that motivates the new creations motifs is as follows (Interview on 5 June 2010):

Animal motif. Animal motifs often used as modern batik motifs are birds with various backgrounds and traditional batik *isen* that have been modified and combined with new ornaments and creations according to the batik creator. The colors often used include gray, dark blue, light blue, yellow, black, dark brown, light brown, dark green, and light green.

Plant motifs. Plant motifs usually consist of stems, leaves, and flowers of *lung-lungan* that are arranged according to the inspiration of the batik creator. The stems, leaves, and flowers are usually drawn with *isen-isen*. Compared to traditional motifs, new creative motifs undergo rapid modification and development. The plant types are more varied. The leaf motifs include cashew leaves, shoe flowers, reeds, hibiscus leaves, guava, roses, and grasses. Plant motifs are an inexhaustible source of inspiration.

The colors used in the plant motifs include dark red, pink, dark green, light green, black, gray, dark brown, light brown, yellow, and a combination of the colors above.

A combination of animal and plant motifs. There are ornaments consisting of animal and plant motifs that are combined harmoniously. Plant motifs that are often used are flowers and small elongated leaves. On animal motifs, birds are usually in pairs. In Kliwonan batik, a combination of animals and plants is often produced because of customer preference compared to animal or plant motifs. This combined motif of plants and animals is more difficult and careful to make by designing and making. Those combined motifs must support the harmony of two different motifs therein.

The colors used are the same as in animal or plant motifs. According to Thesa, batik motifs' new creations appeared in the 1980s. Newly created batik motifs include *parang walang*, *gringsing kembang*, *parang kembangan*, *kawat rusak* (broken wire), *wiji pecah* (broken sesame seeds), and *wajik* (diamonds) (Interview on 17 May 2010).

The batik motifs' role, especially classical batik, is greatly determined by the visualization of the whole batik. The motifs on batik show the cultural background and its development. Batik in various regions has variations and types of patterns. The classification of classical batik motifs consists of *semen*, *parang*, *kawung*, and *ceplok*. In discussing classical batik motifs, their meanings cannot be separated by symbols on batik motifs themselves. As part of the Surakarta batik, the Kliwonan batik motifs are full of Javanese philosophical values.

Javanese philosophical values contained in Kliwonan batik

Semen batik motifs

The classic batik of Semen Surakarta is symbolism to show the worship of fertility and the order of the universe. There are many types of semen batik, such as *semen rama*, *semen cuwiri*, and *semen gendhong*. The main motif in *semen* batik is a tree or plant with roots and tendrils. The tree or plant is a sacred place for ancestral spirits, a place of meditation to purify oneself. The wings symbolize a legend or a warning of an event.

The pavilion is one of the important paintings in semen batik motifs. The small house is shaped with a triangular roof, sometimes accompanied by stairs or a walking place. It is considered a place of meditation to attain enlightenment. At the same time, the tendril symbolizes fertility and growth. This symbol is related to the Javanese philosophy of *nunggak semi*, which means creating new things from the old or the old (the connotation of regeneration or renewal). At the same time, the image of a bird is a symbol of heaven and God's living.

The intent and purpose of the *semen* classic batik are manifested and contained in the names of the batik itself. The aims and objectives could be different or varied, but in essence are the same, which means the core of the best attitude to life.

Batik motif "semen gendhong" (Figure 2)

Semen gendong batik means contained by the meaning of the "*gendhong*" itself. *Gendhong*, in the Javanese language, means "*burden*" or to burden. In general, the batik motif of *semen gendhong* has a meaning or to means that human lives are always burdened by various problems that never end. Through those various problems, people would deal with the burden of living and become the winners.

Semen gendhong batik has elements of supporting motifs, namely plant, temple, tree of life, wing, thrones, or buildings motifs. The motif of the throne or building symbolizes a just, protective, and wise power which symbolizes the honorable. The wing motif symbolizes the nature of might, masculinity, tenderness, and magic. The *meru* motif symbolizes the earth or earth element, which describes the process of life growing on the ground, called *semi* (growing). The temple motif symbolizes the seeds of life that are expected to be born or arrive by the motif that it carried (the wing-shaped motif), namely mighty, manly, gentle, and powerful. The tree of life motif symbolizes something sacred and majestic.

By functionality, the *semen gendong* batik motif, with its specialty symbolic meaning, is usually given by the mother to her daughter before marriage. This is intended for the bride could pass through various problems in her life while longing for the marriage household smoothly and wellness. All the burdens that are faced on her shoulders can be weighed down, resolved, and passed with victory.

The *semen gendong* batik motif has a deeper meaning, namely a hope that it is not only dealing well with a problem but is exceeding the best to be achieved. *Semen gendong* batik motifs could be used as daily clothing

because it means more widely in social life. The essence of the batik motif of *semen gendhong* has a deep meaning about human relations with various life problems. The purpose for all that is a hope to get through, face, and solve all problems well. The motif of Semen Gendong batik can be used for special events like a wedding reception or the first-time bride's meeting in ancient times. Also, the bride ceremony by their parents while returning to their own home.

Batik motif "semen rama" (Figure 3A)

The *semen rama* batik motif contains guidance. This batik motif was made during the period of Paku Buwana IV from 1787 to 1816. The motif of *semen rama* was to remind his son, who had been appointed as the crown prince, of his successor. Rama's semen-patterned batik was inspired by the story of Prabu Ramawijaya who discoursed to Raden Gunawan Wibisana, the younger brother of Prabu Dasamuka from Alengka, when he will inaugurate to become a king. The discourse is known as "*Hastha Brata*," a must-have leader attitude. The contents-teachings of "*Hastha Brata*" are as follows: (i) Indrabrata is teaching about dharma to provide prosperity and protect the earth which is symbolized in the form of plants or life, (ii) Yamabrata is a teaching to be fair to others which is symbolized in the form of mountains or clouds motifs depicting a high position, (iii) Suryabrata is a teaching of courage, not half-hearted in making policies like the sun which is symbolized in the form of eagle motif, (iv) Sasibrata means giving *papadhang* (enlightment) to those who are suffering from *pepeteng* (disaster/difficulties) which is symbolize in the form of animals, (v) Bayubrata is a teaching about nobility or highly manner attitude that does not emphasize power which is described in the form of "*iber-iberan*" or birds, (vi) Danababrata or Kuwerabrata which is the meaning of giving appreciation or grace to their society which is symbolized in the form of heirlooms, (vii) Barunabrata or Pasabrata contains the meaning of being forgiving, such as the breadth of the ocean or the "ocean-large of compassion" which is symbolized in the form of a dragon, boat or water-related motif, and (viii) Agni Brata has the meaning of supernatural powers to quell great-angry manner in order to protect the weak which is symbolized in the form of fire, tongue of fire or *cemukiran*.

In general, the symbolism of the *semen rama* batik motif has the means and use as the teaching of virtue. While virtue is deeply internalized, it will become the guide to obtaining the truth and achieving eternal happiness, as Pabu Rama exemplifies. The community will indirectly be reminded of lessons from the Ramayana story about Rama as a symbol of a perfect human body and soul that could be used as an example in everyday life.

The meaning of the "*semen rama*" batik is guidance to obtain the truth and could achieve eternal happiness, which Prabu Rama has exemplified. Hopefully, people are reminded of lessons from the Ramayana story about Rama as a symbol of a perfect human body and soul that could be used as an example in everyday life. Traditional ceremonies are used in the ruwatan tradition to remind participants that participants could be role models for

themselves and their environment. In addition, Ruwatan participants could implement the Ramayana story in their everyday lives.

Another significance of the *semen rama* batik motif to the meaning of symbol or symbolism at the wedding of a pair of brides to become a couple, as Rama and Sintha alike. However, some people are reluctant to wear it at a wedding ceremony. Because they thought being afraid that their spouse would experience bad luck, like the goddess Sintha who Ravana kidnaped. There are also *semen rama* batik motifs that are used during deaths or funerals. The *semen rama* batik motif with a black background is often used for mourning.

Batik motif "semen naga raja" (Figure 3B)

Semen naga raja (semen dragon king) batik belongs to the middle category that developed during the reign of Paku Boewono IV at the end of the 18th century. The dragon depicts a large snake with a crown on its head, symbolizing peace. In comparison, the king shows a high position or sublime negligence as a symbol of power. The *semen naga raja* motif means maintaining peace in domestic life. This *semen naga raja* batik symbolizes peace in power, regulating and providing protection to the people on the love bases. Inside the Keraton, *semen* batik with a white background is worn by courtiers at regent and above ranks.

Batik motif "semen prabu" (Figure 3C)

Semen prabu name means a high position in one's social status/position. Contain the meaning of a request to achieve "*Kalenggahan luhur* (sublime social status)," which provides lifetime protection. Following the meaning of semen or bersemi (springing up) in the form of plants that live on earth, which can be "*ngayomi marang bumine* (protector to the earth)" or a symbol of prosperity.

Batik motif "semen wijaya kusuma" (Figure 3D)

The "*wijaya kusuma*" name is taken from an heirloom of flowers belonging to King Kresno in *wayang*. The meaning is beauty like a flower, which contains the power of carrying as a symbol of "*panguripan* (spirit of life)." The purpose of the *semen wijaya kusuma* motif is that humans have a beautiful or fulfilled life and a position that is respected in society. *Wijaya kusuma*'s batik includes white semen, used by the Regent's servants; it can be used by all social groups, young and old.



Figure 2. *Semen gendhong*

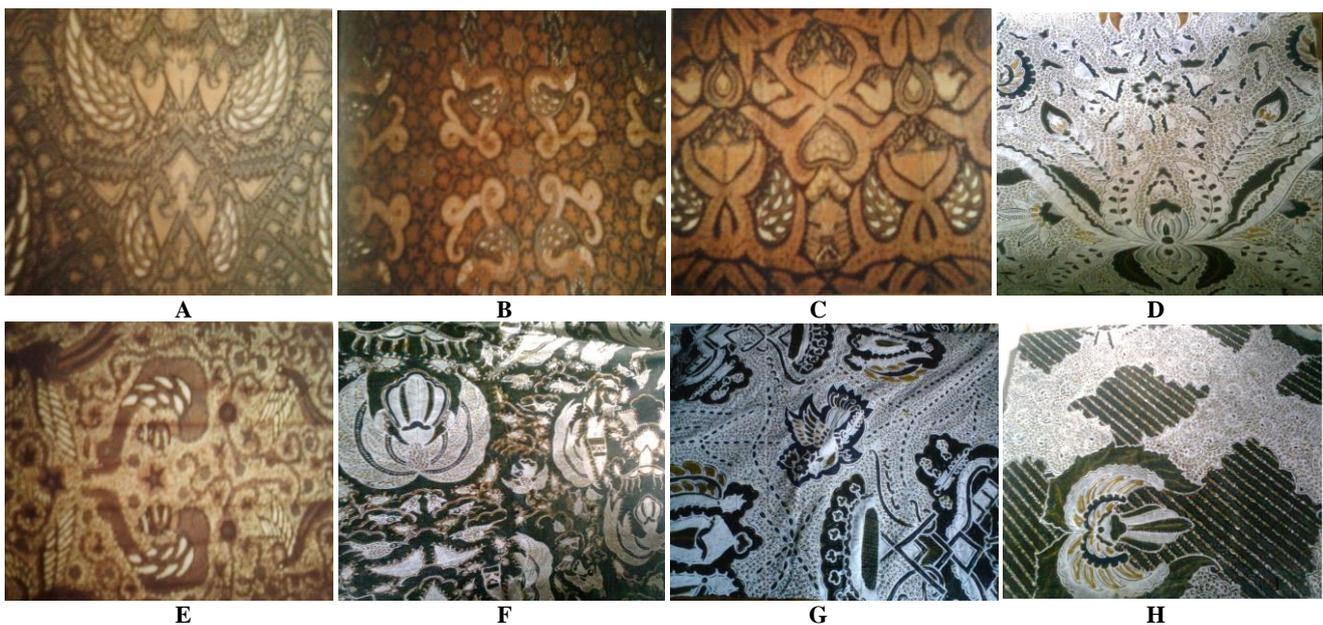


Figure 3. A. *Semen rama*; B. *Semen naga raja*; C. *Semen prabu*; D. *Semen wijaya kusuma*; E. *Semen nagasasra*; F. *Semen cuwiri*; G. *Semen rante*; H. *Semen buntal*

Batik motif “semen nagasasra” (Figure 3E)

Naga (dragon) means a big snake with a crown; taken back from Javanese philosophy, it symbolizes the guardian of peace, while *sasra* means a thousand. The purpose of the *Nagasasra* batik motif is to symbolize that many people participate in fortifying or maintaining the peace in the household. It can be used by all groups and ages and is a tool for traditional ceremonies.

Batik motif “semen cuwiri” (Figure 3F)

It is one of the small nuanced batik motifs. Therefore, the motif of *semen cuwiri* batik is small looked. The meaning of the *cuwiri* decoration is that the wearer of *cuwiri* batik is expected to have an appropriate look and harmony in nature.

Batik motif “semen rante” (Figure 3G)

This batik usually worn by the woman's family when welcoming an application. *Rante* which means chain is a symbol of a strong bond. It can be understood that if the application has been accepted, as a woman, we certainly want a close and strong relationship that cannot be separated.

Batik motif “semen buntal” (Figure 3H)

Buntal in Javanese tradition means an ornamental puff of layers such as banyan leaves. The *semen buntal* motif depicts a repellent against bad luck and the diversity of plants on earth. It means getting rid of the bad things, getting closer to the good things that come from outside, and bringing the subtle things closer. In society, *semen buntal* batik is worn by anyone, both young and old.

Batik motif “kusuma wibawa” (Figure 4A)

Kusuma means noble blood or noble life, while *wibawa* means “*kawibawan* (authority)”. The meaning of batik *kusuma wibawa* is expected to achieve a dignified life and have authority over other people or society. Batik *Kusuma wibawa* belongs to the white background *semen* group and is commonly used by Regents. The *kusuma wibawa* motif developed during the SISKS Pakoe Boewana IV era in the late 18th century.

Batik motif “babon angrem” (Figure 4B)

The meaning of *baboon angrem* is a hen that is incubating eggs. The *baboon angrem* belongs to the “*semen*” category, which is classified as middle-class batik. The meaning contained in hope or request to be given offspring as a historical descendant. It is used for adults of any status. This type of black background *semen* has a large pattern, so it is unsuitable for children.

Batik motif “wahyu tumurun” (Figure 4C)

The *wahyu tumurun* batik motif contains hope and requests to get direction and guidance from Allah SWT and avoid suffering. *Wahyu tumurun* batik is worn by the bride during the *midodareni* event. In addition, it is also used by prospective mothers in the *siraman mitoni* ceremony with the intention that born to be children could be strong “*kedunungan wahyu*” (received revelation) and kept away from all temptations and obstacles.

Batik motif “jamur sedupo” (Figure 4D)

Jamur sedupo is a kind of plant from the ground inside. *Jamur sedupo* batik means being a leader who could protect ordinary people (the humble).

Batik motif "sri katon" (Figure 5A)

Sri katon's motif is inspired by the Javanese philosophy, which contains the dharma of prosperity and protecting the earth with good hopes or goals. *Sri katon* batik wearers are expected to look beautifully attractive.

Batik motif "ratu ratih" (Figure 5B)

The *ratu ratih* (queen ratih) comes from the word Ratu Patih. Also, there is an interpretation as the white *tunjung* or the queen the Patih upholds at her young age. *Ratu ratih* batik contains a wishful meaning (*sesotya ing embanan*), manifested by a gold diamond ring. It is associated with a glorifying, personal majesty that can be adapted to its natural environment. *Ratu ratih* batik can be used by anyone from all groups and is good for banquets. Considering its name, *ratu ratih* batik appeared during the reign of Pakoe Boewono VI, when He was a young age, and accompanied by his patih in 1824 AD.

Batik motif "semen kakrasana" (Figure 5C)

Semen kakrasana batik is a new batik motif that emerged during the reign of Pakoe Boewana IX in Surakarta in the middle of the nineteenth century. *Kakrasana* is taken from the name of the puppet character, the nickname of King Baladewa, the son of King Mandura, namely Prabu Basudewa. The meaning of the *semen kakrasana* batik describes the determination to have a *kumala* or populist spirit. *Semen kakrasana* batik can be used by anyone in society, both the old and young.

Batik motif "semen klewer" (Figure 5D)

Semen klewer batik is classified as a young batik, which only developed during the Pakoe Boewana IX reign. The motif consists of the free plants hanging (*pating klewer*). It also describes fertility that leads to prosperity (*loh jinawi*). *Semen klewer* batik meaning is a hope to fulfill the clothing and food need, not always depend on their parents for their living. All society members can use *semen klewer's* batik at any event.

Parang and Lereng batik

Parang (machete) and *lereng* (slope) batik for the Surakarta Palace is an *ageman luhur* (noble wearing) which means that it is only used by *Ageman dalem Sinuhun* (his majesty king) and *Putra sentana dalem* (his majesty son), and is prohibited for courtiers. Some argue that the "parang" name is identified with a sharp weapon as a machete or a kind of sword. In its considerations, the word "parang" is a synonym of the word "pereng," or the edge of a cliff in a "lereng" (curved slope edge). Supposedly, the slope on the highlands goes through the lowlands in a diagonal shape. Based on cliffs on the southern coast of

Java picturesque, *Parangupito*, *Parangkusumo*, and *Parangtritis*.

The *Parang* name is closely related to the existence of *Inggang sinuhun Panembahan Senopati* (His majesty Panembahan Senopati), the Mataram Kingdom founder, which moved the Javanese kingdom administrative center from Demak to Mataram. Mataram area is the location of "teteki," or the meditation of the first Mataram king. That inspired the emergence of *lereng* or *parang* motifs as the characteristic of Mataram *ageman* (Mataram wearing), which is different from the previous batik.

The *parang* batiks that had developed before the founding of Mataram-Kartasura kingdom were the *parang rusak*, *parang baron*, *parang rusak baron*, *parang kusuma*, *parang pamor*, and *parang klithik*. The "lereng udan riris" batik, appeared during the reign of Pakoe Boewana III in Surakarta in the mid-18th century.

Batik motif "parang kusuma" (Figure 5E)

Kusuma means flower, which is interpreted as the queen's blood, called royal blood. The *parang kusuma* batik motif only existed during the reign of *Inggang Sinuhun Panembahan Senopati*, the founder of the Mataram Kingdom in the 16th century. As the name implies, the *parang kusuma* motif has only been used by the descendants of the *Inggang Sinuhun Mataram pancer* (straight-lined blood) generations.

Batik motif "parang barong" (Figure 5F)

This *parang* motif applies the *mlinjon* decorative arrangement derived from the *mlinjo* (*Gnetum gnemon*) word. The *mlinjo* plant is very popular because it can be utilized in all plant parts. Rocks symbolize hardness and steadfastness. Thus, the *parang baron* batik meaning is to become a strong and populist leader.

Batik motif "parang gondosuli" (Figure 5G)

In this motif, *parang* means coral, and *gondosuli* is a type of flower name. The *parang gondosuli* motif depicts violence/power with good intentions. The rock symbolizes the hardness and determination of everyone who has a steadfast personality.

Batik motif "parang pamor" (Figure 5H)

Parang pamor batik is the early *parang* batik motif, which was included in Mataram Kuthagedhe's reign in the sixteenth century. *Pamor* (prestige) means emitting light or radiant. In kris terms, *pamor* is a mixture of *wilahan*-making materials in the form of a design that exudes beauty and brings "*daya perbawa*" (authority power). Likewise, in *parang pamor*, batik symbolizes the *ageman luhur* (noble wearing) who has "*perbawa*" (authority) and "*wibowo*" (authoritative).



Figure 4. A. *Kusuma wibawa*; B. *Babon angrem*; C. *Wahyu tumurun*; D. *Jamur sedupo*

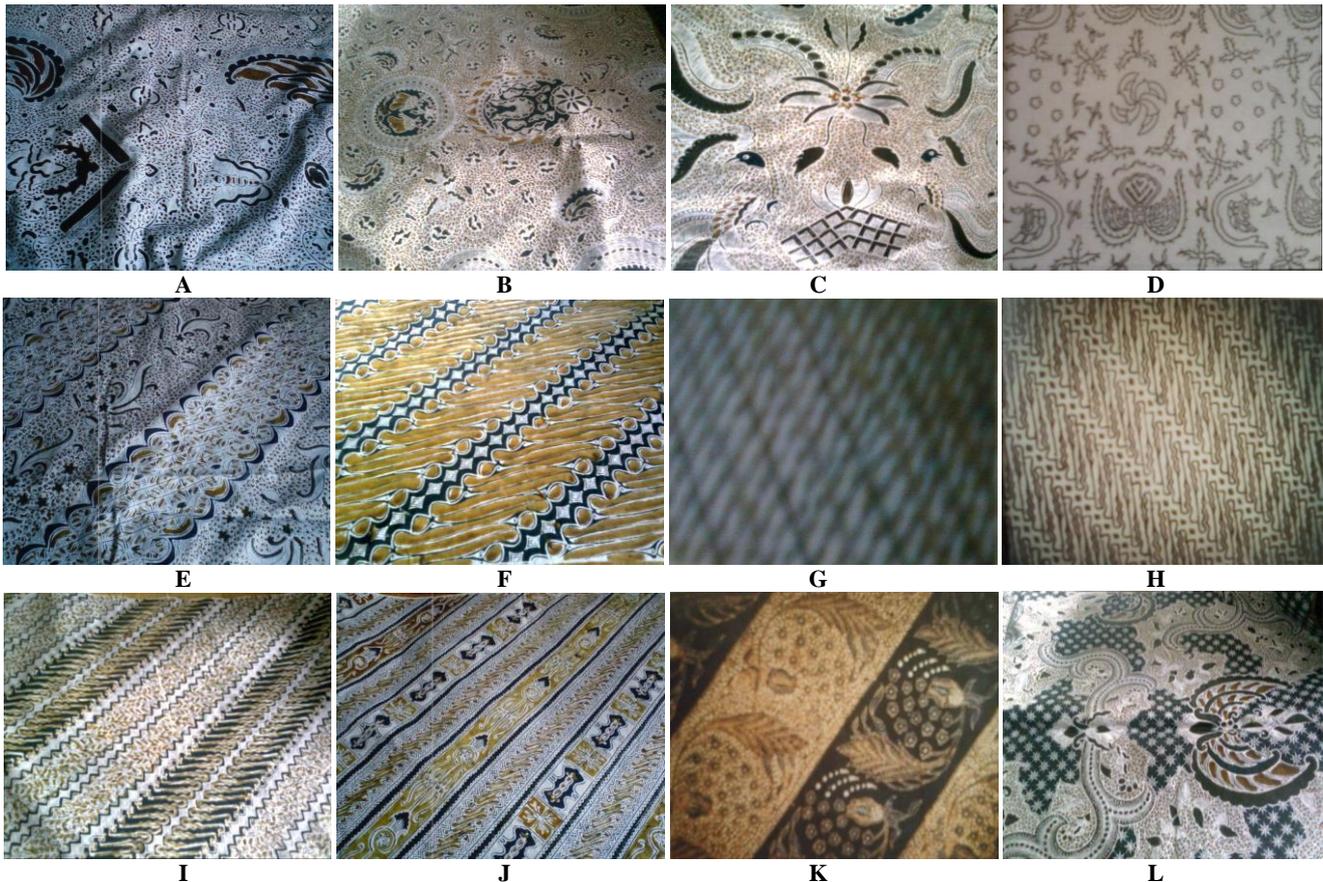


Figure 5. A. *Sri katon*; B. *Ratu ratih*; C. *Semen kakrasana*; D. *Semen klewer*; E. *Parang kusuma*; F. *Parang barong*; G. *Parang gondosuli*; H. *Parang pamor*; I. *Parang rusak*; J. *Lereng udan riris*; K. *Sari ngrembaka*; L. *Truntum*

Batik motif “parang rusak” (Figure 5I)

This batik motif was originally used only by the palace circles; now, it is generally used. This *parang* motif is classified as a motif arranged in slanted or diagonal lines.

Parang (machete) means a sharp weapon bigger than a knife but smaller than a sword. *Rusak* (damaged) means to perish, bad, and irregular. *Parang rusak* describes a row of machetes in irregular slanted lines. The “*parang rusak*” batik motif means that human life is not lasting or eternal. Everything depends on the will of God Almighty. This means that humans are expected to keep doing and trying in everyday life. This motif is used by the *sentana dalem* (His Majesty’s son) or the royal family. This motif is used only by people who still have descendants from the king of Mataram. According to the belief that the making of this

parang batik motif could not be mistaken or made just once (one-way ticket). When there are mistakes in production, then the magical power will loose.

The *parang* batik’s meaning is giving nobility to the wearer. So in the *ruwatan* traditional ceremony, the treated people are expected to have nobility in dealing with life in the world. Another intention of this *parang* batik motif is a symbol to reject interference.

Batik motif “lereng udan riris” (Figure 5J)

The background of the *udan riris* motif making concerns Pakoe Boewana III. After the Giyanti agreement, Mataram was divided into Surakarta and Yogyakarta. The governance condition was not established yet, but many civil service improvements were needed. By the time

Pakoe Boewana III practiced *teteki*, one of which was kungkum or bathing in the Premulung River, Laweyan village, which flows near the ancestral grave of Kyai Nis (ki Ageng Pemanahan's parents). This Teteki Pakoe Boewana III is illuminated with *lampu teplok* (kerosene lamp). Suddenly rains started to drizzle, and the wind blew, which inspired him to create a batik motif which was later named "udan riris."

Udan riris batik has the meaning to symbolize fertility or lead to prosperity. According to the Surakarta palace, the parang (machete) and lereng (slope) batik were only worn by the king's relatives. This has been passed down for generations as the shape is slanted diagonally from top to bottom, symbolizing Mataram lineage where Panembahan Senapati is the founder.

Batik motif "sari ngrembaka" (Figure 5K)

Batik *sari ngrembaka* motif is defined as a sweet taste development. *Sari* is defined as a developing child or offspring. *Sari ngrembaka* Batik is classified as "glebagan" with a slope of a white feature and a black background. *Sari ngrembaka* batik contains the philosophy that human life will not be separated from padhang (light) and peteng (dark), happiness, and difficulties, but should always get a sweet or harmonious living.

Ceplokan batik

The meaning of *ceplokan* is a flower, usually used to refer to a unit of flowers. For example, *saceplok*, which means a unit of flowers. The *ceplok* batik motif is related to kejawen philosophical beliefs. This motif meaning basis is the concept of power which is believed to arise from the universe, apart from human power.

The *ceplok* batik motif symbolizes that the king' is a symbol of world power. The king, as a means of giving revelation, is realized by giving the rank of position to his people. The king is a protector through the enforced law. The motifs are depicted, which meet in four meeting points in the form of a rhombus, as a symbol of the king surrounded by his assistants called "Pancaniti." The king is pangarsa (judge), patih as a prosecutor, poet as a clerk, senapati, and ulama as the basis for decisions balancing harmony. In the Javanese philosophy, those four points of matter represent the universal energy, which is also called *purwa*, *daksina*, *pracina*, and *untara*. *Purwa* means east which is associated with the rising sun, which means the beginning of everything. *Daksina* means south. *Pracina* means west which symbolizes the sunset. *Untara* means north which symbolizes the end of life in the world. Those four directions in Javanese culture are called "pat ju pat" or "macapat."

The *ceplok* motif has the meaning of "power." The interpretation of this symbolism is inspired by the concept of power in the four main ornaments and a single point in the middle of the *ceplok* motif. The king's power over his people is inspired by the shape of the *ceplok*, which is the central point in the middle of the main ornament. The four oval circles motif symbolizes the people that always surround and protect the king.

The power of *Sang Hyang Jagadnata* (God the ruling) also could be inspired by the center point in the middle of the motif. This means that Javanese society believes that *Sang Hyang Jagadnata* is the center of every living thing, including human life. While the four main ornaments are the symbolism of all living things and their breath outlined by *Sang Hyang Jagadnata*, the human discretion from birth to death.

Batik motif "Truntum" (Figure 5L)

Truntum's batik motif is in kembang tanjung (mimusops elengi / cape flower) batik type with a black background. Some interpret it as the word *truntum* or the re-emergence of love or the re-establishment of an agreement between husband and wife. *Truntum* batik illustrates that there are always two kinds of humans living, namely *bungah-susah* (happy-sad), *padhang-peteng* (enlightenment-darkness), *suami-istri* (husband and wife), *siang-malam* (day and night). As the "kembang tanjung latar ireng" (cape flower with black background) "depicts the stars in the night sky. That humans will not be separated from "pepeteng" (darkness), even if only "sagebyaring lintang" (a flick of starlight or little) may be given "pepadhang (light). *Truntum* batik is the foundation of Kangjeng Ratu Kencana or better known as Kangjeng Ratu Beruk, prameswari dalem (her majesty) SISKS Pakoe Boewono III.

Truntum is a "sinjang manton" batik cloth, which means batik cloth used in traditional wedding or wedding ceremonies. Considering the traditional wedding are a big celebration for the Javanese people, an ordinary batik cloth could not be used in that ceremony. *Truntum* batik is used in wedding ceremonies as one of the *ubarampe paningset* (wedding gifts).

During the wedding ceremony, the bride and groom's parents wear *Truntum* batik cloth with a *sabuk kemben* and *sindur* which symbolize hope for eternity in fostering brotherhood between the bride and groom parents'. The good relationship that continues to grow is the base of the continuity of brotherhood, as *truntum's* meaning is to grow.

Truntum batik motifs' meanings are considered very important, namely: (a) *Truntum* batik motifs can give a sense of beauty from a harmonious and perfect combination of colors contained, and (b) *Truntum* batik motifs provide an understanding of the word "tumaruntum." The *truntum* motif pattern meaning of symbolizes advice that parents must always guide their children so they can handle family problems smoothly and have an adaptable life to society.

From another perspective, the *truntum* motif depicts the arrangement of the small cape flower on a plain black background, as if the *truntum* motif depicts stars in the night sky. This symbolizes the dark time of their child's preparation and marriage ceremony. Hopefully, there will be enlightenment from relatives and neighbors in the moral assistance and material support so that the wedding ceremony runs smoothly without any obstacles. The *truntum* motif also glorifies the Javanese people who perform wedding ceremonies, such as the flower cape fragrance in bloom (Sarwono 2008).

Batik motif “satriya wibawa” (Figure 6A)

In Javanese teachings, this type of “*ceplokan*” batik motif, in its rectangular shape with a center middle point, is the concept of power which symbolizes “king” as a means to give the revelation. The “*satriya wibawa*” batik means a young person with high authority. To carry out justice assisted by four *priyagung* called “*pancaniti*.” The *satriya wibawa* has shown “authority,” whose character is calm and wise.

Satriya wibawa Batik is commonly used in the *Ruwatan* ceremony. Thus, the *Ruwatan* traditional ceremony participants are expected to have high authority daily. Besides that, the *ruwatan* participants could avoid the *sukerta* that existed. Everyone, both young and old, can use it.

Batik motif “ceplok sriwedari” (Figure 6B)

The *Sriwedari* name symbolizes a beautiful and attractive garden that could make fall in love so that it can captivate someone to get rid of boredom in everyday life. *Ceplok sriwedari* batik has the meaning to be able to create coolness and peace for the family wearing it. *Ceplok sriwedari* batik can be used by all status groups in society who are married.

Batik motif “ceplok prabu anom” (Figure 7A)

Ceplokan is a cup of flowers, usually referred to as a flower unit. *Ceplokan* means a rectangle with a central point in the middle. In Javanese teachings, the concept of power symbolizes the “king” as a means to give revelation. To carry out justice assisted by four *priyagung* called *pancaniti*. *Prabu Anom* means a high position by someone, with the hope that he will become a person who has a high position and his name popular, which smells like a flower.

Batik motif “ceplok ukel” (Figure 7B)

It consists of a box with a *ukel* pattern, which depicts the life of *Jagad Gede* (the big world), and another box with a *lung* pattern, which depicts *Jagad Cilik* (the small world). This means that becoming a king (leader) requires support from various parties.

Batik motif “sido mukti” (Figure 7C)

Sido means continuous, and *mukti* means a life of contentment and happiness. *Sido mukti* batik symbolizes the hope of a good future and eternal happiness for the bride and groom.

Batik motif “sidoluhur” (Figure 7D)

The *sido luhur* motif is inspired by the Javanese philosophy of life. *Sido* in Javanese means to be or becoming, while *luhur* means noble. So the *sido luhur* motif symbolizes the glory and nobility of the wearer's character.

Batik motif “sidomulyo” (Figure 7E)

“*Sido*” in Javanese also means finished or continuously, while *mulyo* means noble. Batik cloth with a *sidomulyo* motif is commonly used by the bride and groom in marriage; both men and women hope that later in life, if there are difficulties, then with prayers and good efforts,

those difficulties will be overcome so that the bride and groom remain as spouses (*sido*) that awarded glory. It symbolizes a sincere and noble prayer for the recipient as a gift.

Batik motif “sido asih” (Figure 7F)

The *sido asih* motif is worn by the groom and the bride at a reception or wedding ceremony. This motif is also worn during the “*mitoni*” ceremony. *Asih* means love, so it is hoped that the *Sido Asih* batik wearer is always full of love in their marriage.

Batik motif “wirasat” (Figure 7G)

Wirasat means a symbol associated with a request. This batik is a renewable pattern from *sidomulyo*, containing various batik patterns, such as “*batik cakar, truntum, sido luhur, and sido mulya.*” *Wirasat* batik means that all requests to Allah SWT are granted, achieve a high position, and could be fulfilled their need materially independently. Also, a request for guidance from God while in the darkness to be given an enlightenment pathway.

Wirasat batik emerged at the same time as batik *sidamukti*, namely during the reign of Paku Boewana IV in the 1800s. At first, *wirasat* batik was only worn by the elderly, but in its society, renewal is often used by the bride and groom's parents in the *mbesan* ceremony. The geometrically patterned batik motifs such as *sido luhur, sido mukti, and wirasat* are related to Javanese beliefs. The *kejawen* base belief is the concept of power, which is believed to arise from the universe, apart from human power.

The geometric pattern of batik symbolizes the king as a world power symbol. The king is a means of giving revelation, which is realized by giving the rank of position to the king's people. The king is also a protector through the enforced law. *Wirasat* batik is worn at the reception.

Batik motif “grompol” (Figure 7H)

Batik “*Grompol*” means “*nglumpuk*” (to become one), a drive for the community to be able to “*keklumpuk*” (to unite). The point is to teach to like “*anggemeni*” when there is something big or a lot because of little by little. Besides, the meaning of “*nglumpuk*” itself means harmony with relatives and others. The *Grompol* motif belongs to the *ceplok* batik group used by the *Panewu* or *Mantri* servants and the downward.

Batik motif “bokor kencana” (Figure 7I)

Bokor is usually for watering flowers means as a complementary to the ceremony. *Kencana* means gold. The *bokor kencana* batik motif is taken from the king's ceremony equipment. When the king sits on the throne, he is always accompanied by equipment called the *ampilan* ceremony, which is brought by the king's little sons or grandsons. The little son or grandson of the king is called *jaka palara-lara*, which means he is still learning manners.

The *bokor kencana* batik meaning of a hope that will bring authority and majesty so that it is respected in the community. *Bokor Kencana* batik could be used by all societies rank, both young and old. The *bokor kencono*

motif emerged during the reign of Pakoe Boewana IX at the end of the 19th century and belonged to *gagrak anyar* batik (newer batik pattern motif).

Batik motif “madu bronto” (Figure 7J)

Batik *Madu Bronto* is worn during offerings at wedding ceremonies. *Madu bronto* means sweet love like honey. So by wearing a *madu bronto* batik motif, it is hoped that the romantic relationship of the bride and groom would last sweetly.

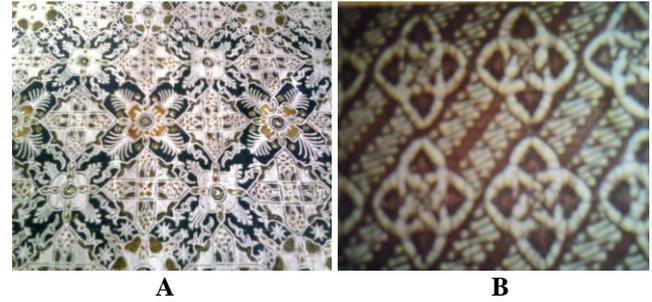


Figure 6. A. *Satriya wibawa*; B. *Ceplok sriwedari*



Figure 7. A. *Ceplok prabu anom*; B. *Ceplok ukel*; C. *Sido mukti*; D. *Sidoluhur*; E. *Sidomulyo*; F. *Sido asih*; G. *Wirasat*; H. *Grompol*; I. *Bokor kencana*; J. *Madu bronto*; K. *Sekar jagad*; L. *Batik kawung*

Batik motif “sekar jagad” (Figure 7K)

“*Sekar jagad*” means “*kusumaning*,” the earth’s life. The meaning is expected to be a “*pinunjul*” person with the noble character of *pakarti utami* (great expertise). *Sekar jagad* batik developed at the end of the 18th century in Surakarta. It could be used for all social groups and traditional ceremonies.

Batik motif “batik kawung” (Figure 7L)

The *kawung* batik is a motif composed of a round, oval or elliptical shape. The arrangement extends to a diagonal line sloping to the left and the right, alternatingly. According to several sources, the origin of the *kawung* name is taken from the *kawung* fruit, namely from the

kawung tree or sugar palm. *Kawung* batik has a rectangular geometric shape. In the Javanese culture, “*kawruh*” symbolizes the teaching of “*sangkan paraning dumadi*” or teaching about the occurrence of human life, which is associated with “*sedulur sekawan gangsal pancer*,” which always protects Javanese human lives. Four motifs are symbols of brotherhood which are four, and one dot motif in the middle is considered the central power of the universe as well as a symbol of the people’s unity, nature, and belief to serve the king, who is considered the incarnation of a god who is the central world power. The batik motif is taken from *kolang-kaling* (sugar palm fruit) also implies that humans always have to remember God, and this life returns to its beginning in nature.

In the *kawung* motif, the ornament consists of four symmetrical circles surrounding small ones that symbolize the central power's four energy source directions. The four sources of energy are (i) east, symbolizing the rising sun, which is the source of life's energy on earth, and (ii) west, sunset, symbolizing the descent of luck because there is no longer a source of energy for all life, (iii) south is the zenith, which is the peak of everything, and (iv) north, representing the place of death.

Kawung batik has a special symbolic meaning in Javanese philosophy and Old Javanese governance, namely the concept of harmony in life between the world and heaven. The meaning implied in the ruwatan ceremony is an expectation that the person is treated with a firm determination and understanding of the whole in a sequence. Remind people always to remember God and maintain togetherness and brotherhood as long as they live in the world. *Kawung* batik, taken from the *kolang kaling* fruit, implies that humans are always aware of God. The *kawung* name means that this life will return to the realm of *suwung* (non-existence).

Based on the research, it can be understood that batik motifs initially had a very large influence on the degree and existence of the wearer. In various regions of Java, there have been differences in the batik motifs creation. For the Javanese, the batik motif is one of the life completeness, which has a special meaning. That relates to spiritual matters to bring enthusiasm and hope for future happiness. Classical batik motifs contain philosophical values that reflect the past knowledge generations. The role of the batik motifs, especially classical batik, will greatly determine the visualization of the whole batik. The batik

motifs could be shown the cultural background and its renewal development.

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