



Preservation of Jogja Batik Which Is Influenced by Naturalist Motifs

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Abstract

Jogja batik is an important part of Indonesia's cultural heritage which has high historical, artistic and cultural value. The focus of this article is the preservation of Jogja batik by adopting an art sociology approach to understand the interaction between art, culture and society in this context. Jogja batik conservation involves various stakeholders, including artists, craftsmen, cultural institutions, government and the community. This article identifies several key aspects in conservation efforts, including the central role of arts actors in maintaining traditions and promoting innovation, community involvement through education and cultural awareness, as well as cooperation between arts actors, cultural institutions and the private sector to expand the market and promotion of Jogja batik. The people of Jogja also prefer original batik motifs to motifs that have been deformed. For the people of Jogja, naturalist forms are more attractive, clear and easy to understand regarding the motifs used. The importance of education in understanding the cultural values contained in batik and developing innovation in design and batik production are also highlighted in this research. The sociology of art approach provides deep insight into how Jogja batik conservation is not only about preserving works of art, but also about maintaining cultural identity and encouraging active community participation in caring for this cultural heritage. Thus, preserving Jogja batik is not only the responsibility of artists, but also the entire community and stakeholders who are committed to maintaining the sustainability of this valuable tradition in an ever-changing era.

Keyword: *Jogja Batik; Batik Preservation; Motifs*

A. Introduction

Indonesia is a nation that has various tribes from all over the country. This diversity creates a variety of cultures, arts and crafts in each region, one of which is batik. UNESCO recognized batik as an intangible cultural heritage, October 2 2009 was designated as National Batik Day. Batik is a form of ancient art whose nature is noble, the result of self-expressive work in art (Junaidi et al., 2021). Batik has

very high artistic value so it must always be preserved. Batik is also defined as a work of art with the technique of making it using canting or stamping and dyed cloth using a color barrier applied to the cloth. Batik itself is taken from the words "amba" which means wide cloth, and "dot", so the meaning of batik is a combination of dots which make a wide image on the cloth (Ismail, 2017).

In the history of batik, batik has experienced developments in many aspects. The first is batik as a part-time activity for lower middle class people. Second, batik as a livelihood in the form of trading. Third, batik is used as a traditional activity of noble families. The fourth is batik as a business for several Chinese and Dutch-Indo traders whose motifs are specific to only a few groups. Fifth, for the need for art related to contemporary concepts (Yan, 2015). In the 12th century, batik art developed rapidly, which initially only appeared on the island of Java, especially in Yogyakarta and Surakarta, then in the 17th century it began to be widely introduced throughout Indonesia. Initially batik was painted on palm leaves with animal and plant motifs. Then as time went by various abstract motifs emerged such as clouds, temples and wayang.

Indonesian batik is closely related to the Hindu Mataram and Majapahit Kingdoms. Batik was widely practiced during the Islamic Mataram Kingdom until it continued until the Yogyakarta Palace, when initially batik was only reserved for kings and their followers. Then, because many of the king's followers lived outside the palace, batik was transported outside the palace and finished at the residence of each courtier. As time progressed, batik began to develop, creating various types of batik patterns in each region with very diverse variations to display its distinctive characteristics, one of which is the Jogja batik motif. The characteristics of Jogja batik have basic colors of brown, black, white and motifs in the form of geometric patterns. Each motif has its own meaning so that for certain events, the use of that motif is prohibited. It has drag, which is the white part that is on the edge of the dyed batik cloth and is not colored. Jogja batik has a very long history, during the reign of Sri Sultan HB I (1755-1792) Jogja batik experienced very rapid development so that it developed into a marker of the palace's cultural identity. At that time, batik was designated as official palace clothing and a symbol of power. During the Dutch colonial period, Jogja batik faced a decline in popularity due to the arrival of competitors who imported batik from outside. However, efforts to preserve and regenerate Jogja batik are carried out by artists and cultural figures. One of the figures who plays an important role in preserving Jogja batik is R.A Kartini, a female figure who is working for women's rights and re-growing the art of batik.

The development of batik was previously very limited to the palace, because batik was a component of the education of noble daughters. Introducing the most refined aesthetics so that you can master difficult batik techniques is a form of education of taste, perseverance and patience. At that time batik was done by queens and princesses of the palace accompanied by female courtiers. Then the batik that was still unfinished began to be taken to the house of the courtiers, or began to be taken out of the palace because it was done every day, so the desire of the courtiers to make their own batik began to emerge. The activity of batik making spread more widely to other palace families, one of which was the wives of courtiers and soldiers. On the other hand, people who often see the royal family wearing batik are also starting to become interested in imitating it. In the end, the work of batik was able to make batik, which initially only existed in the palace environment, come out of the palace and be felt by the entire community. With each process, new batik motifs begin to emerge and become a characteristic of each region. There is palace batik and prohibited batik which can only be worn by the palace family. Merchant batik is worn by middle and upper class people but not descendants of kings, peasant batik is worn by society in general. Because of this, the existence of batik helps shape social identity in society.

The use of batik motifs which was previously only reserved for the royal family, now many members of the general public are wearing this prohibited batik. As time goes by, prohibited batik is no longer valid outside the scope of the Jogja palace. But people sometimes wear motifs that are not appropriate to the place, just because they like the motif without understanding the meaning of the batik motif itself, for example using motifs for death ceremonies at weddings. Knowing the philosophy of each

batik motif is not everyone's obligation, but knowing the meaning and process of making batik motifs can provide an understanding that batik is not just a cloth with a picture, but is an expression of the creator and the hopes that are realized in motifs, patterns and colors.

The preservation of Jogja batik continues to this day, various efforts and endeavors have been carried out to maintain the existence of batik art, one of which is through education and training for the younger generation regarding the techniques and cultural values contained in Jogja batik. Apart from that, the batik community, government institutions and batik craftsmen work together to promote and market Jogja batik from within the country to abroad. This recognition that batik has been registered with UNESCO helps provide protection and international recognition for the cultural values contained in Jogja batik. The government also has a very important role in preserving Jogja batik by supporting batik craftsmen through training programs, market development and exhibitions. Apart from that, the government also protects the authenticity and quality of Jogja batik by providing official certification for every batik product that meets standards.

The government continues to strive for the preservation and protection of Jogja batik, but the development of batik is still lacking in the aspect of developing its motifs. Each batik industry should try to create its own characteristics, but for motif development it still uses naturalistic forms without being developed to be more different from other batik. The production carried out for orders from outside is still considered small, every industry has tried to make batik using various techniques such as jumputan painted batik and ecoprint, but the motifs still use naturalistic forms. This is what makes it interesting to discuss and research using qualitative methods through an art sociology approach. The objects studied in sociology include society and its relationship to the development and comparison of organizational systems. By digging deeper into Jogja batik using an art sociology approach, we can: 1) Know Jogja batik motifs, 2) Know how to preserve Jogja batik, 3) Know the factors that influence the shape of Jogja batik motifs while remaining naturalistic.

B. Result and Discussion

1. Jogja Batik Motifs

From the time of the Hindu Mataram Kingdom to the arrival of several religions on the island of Java and from the entry of Chinese, Indian and Arab traders who were followed by traders from Europe (Dwipasari & Subianto, 2018). Since the birth of the Islamic Mataram Kingdom, when the Jogjakarta and Surakarta Palaces emerged, batik has come in various patterns and colors that reflect the era and environment at that time. In the 17th century, batik survived as an intermediary material for exchanging goods in Indonesia until the early 19th century. At that time, batik on the island of Java became an art in the palace which had become an attractive trade commodity along the northern coast.

Jogja batik or what is known as the Jogja motif inherits the motifs of the Islamic Mataram Kingdom. Its characteristic is found in the batik patterns which are in various geometric shapes and are dominated by colors that tend to be darker such as dark brown, dark blue and black. Apart from dark colors, there are also light colors, namely white. The edge of the cloth or the edge of the white cloth is made unbreakable, so that the toga can be entered, with a black or white background. Next, regarding the first decorative style, namely geometric, namely sloped lines, crossed lines such as *kawung* to woven and Limaran. Furthermore, the second decoration is non-geometric in nature, such as cement, lung-lungan and bouquet. Decorations that are symbolic in nature have a close relationship with Hindu-Javanese philosophy. Jogja's pure batik motifs usually depict birds, stilirs and images of squid which are often used for small pillowcases. Batik makers have abandoned certain ties in making designs. The necessary materials usually needed for batik can be purchased on the market, while the color patterns used can be determined by yourself or determined by a professional color expert. The cotton material usually used by batik makers comes from several factories spread across Europe. The quality can be proud of, usually

called "Muslim mori" (beautiful cotton), raw mori (cotton cotton) and rough mori (coarse cotton). The quality at a lower level is divided into two types, namely "fine raw mori" and "rough raw mori". This type is only used by *priyayi* and their families.

Within the royal court in Java, batik cloth was worn as typical clothing. Batik cloth in the palace is a complement to clothing used for various purposes, daily clothing, and following traditional ceremonies (Purwoko et al., 2019). Batik cloth used to be made by palace princesses assisted by courtiers starting from mori cloth and then processed until it became batik cloth ready to be worn. Making batik in the palace is a common job for women. As a Javanese woman, you are required to be good at batik because making batik hones perseverance, patience, taste and intention. The existence of Jogja batik cannot be separated from the history of the formation of the Islamic Mataram Kingdom by Panembahan Senopati (Kusumo, 2013). After moving the center of the Kingdom from Demak to Mataram, he often meditated on the coast of Java Island, from Parangkusumo to Dlepih Parang Gupito, up past the cliffs of the Seribu Mountains.

Classical batik or what is usually called palace batik was created to create the values contained in Javanese culture. In Javanese culture, especially in the palace sphere, there are several regulations regarding the royal family and palace officials when they act, speak and dress in accordance with palace rules. The palace needs to establish these rules so that its position is absolute. The impact of these regulations could be the revival of feudalism (the attitude of special treatment of certain people due to their age or position). The king's decree regarding palace clothing can be interpreted as an order to improve skill, craft, precision and refinement in palace clothing, especially in batik cloth. In palace batik it is rare to find human decorations used as offerings. Even though they exist, they are usually in the form of wayang which depict various good and evil human traits, but wayang is not an offering. The most prominent ones are decorative designs with geometric or symmetrical frames and plants (cement motifs). The fading of the decorative human form on batik is related to the influence of Islamic values in palace life.

As a king on the island of Java who also mastered the art, the conditions of that place gave birth to the slope batik pattern or what is now called parang, which is a characteristic of Mataram clothes which is of course different from existing batik. Because it was created by the Founding King of Mataram, the batik that was made was only permitted to be worn by the king and his descendants within the Kingdom (Yulianita & Sukendro, 2019). By not being allowed to use this motif, it is now called the prohibition motif announced by Sri Sultan HB I in 1785. The prohibition pattern includes:

1. *Parang Rusak Barong*



Image 1. *Parang Rusak Barong*
(Source: Batik Pesisiran, 2001)

The *Parang Rusak Barong* batik motif was created by Sultan Agung Hanyakrakusumo, who was the third sultan of the Islamic Mataram Kingdom. The main characteristic of this motif is the shape of the letter "S" which is larger than other damaged machetes.

2. *Parang Rusak Gendreh*



Image 2. *Parang Rusak Gendreh*
(Source: Batik Pesisiran, 2001)

This motif can be classified as *Parang Rusak*, *Parang Rusak Gendreh* means the strength and agile movements of knights, showing strength and power. So it is hoped that the king who has power over his people can move swiftly using his strength when protecting and helping his people who are in trouble.

3. *Parang Klithik*



Image 3. *Parang Klithik*
(Source: Batik Pesisiran, 2001)

The main characteristic of the *Parang Klithik* batik motif is that the "S" shape is smaller, so it is often considered a depiction of feminine style, wisdom and refined behavior.

4. *Semen Gedhe Sawat Gurdha*



Image 4. *Semen Gedhe Sawat Gurdha*
(Source: Batik Pesisiran, 2001)

The *Semen Gedhe Sawat Gurdha* motif has an overall meaning that hopes that the wearer will have a high position and live a prosperous life but remain virtuous.

5. *Udan Liris*



Images 5. *Udan Liris*
(Source: Batik Pesisiran, 2001)

The *Udan Liris* or drizzling rain motif has the meaning of soothing the heart of the person who wears it. On the other hand, this batik motif is also interpreted as being ready to face all trials in life.

6. *Rujak Sente*



Image 6. *Rujak Sente*
(Source: Batik Pesisiran, 2001)

The *Rujak Sente* batik motif means that in living life you must have a high level of fortitude, because in life there will definitely be ups and downs.

All crown princes are advised to wear prohibited patterns, namely the broken *parang barong* or broken *parang gendreh* motifs, the empress is also allowed to wear batik clothes like those worn by the king. Meanwhile, concubines are advised to wear batik motifs underneath broken *gendreh* machetes. For the king's grandsons and grandkids, they can use batik motifs underneath the broken *gendreh* machete. Then the king's governor was advised to wear a broken *barong* machete downwards, while courtiers were permitted to wear a broken *gendreh* batik *parang* motif downwards.

Traditional batik in the palace is characterized by a striking white base color with a distinctive geometric pattern, large and some with machetes and *nitik* added to it. Jogja batik grew within the palace area, so some of the palace ladies were assisted by courtiers who made it happen. The use of batik in the palace area is increasing, so that over time the culture of batik has spread outside the palace. There are 400 types of Jogja batik, 350 of which have been patented. This motif proves that batik in Jogja is truly interesting as a cultural heritage site.

Another meaning of batik is that the coloring technique uses wax as a barrier for the dye on the fabric. Then batik can also be interpreted as cloth that is made using the canting technique and has a distinctive motif. For a long time, batik has been involved in life in Jogja, in the palace area, batik is a complement to clothing. Besides that, batik can be used as a sling (carrying a baby or goods).

Modernization and progress over time have not changed the function of batik until now, the use of batik is increasingly developing with the times, where previously it was still based on the field of clothing, so now it has spread to decoration and investment (Miranti et al., 2021).

The beauty of Jogja batik cannot be underestimated, even though there are similarities with Solo batik, there are different histories of the two locations. Solo batik motifs are more flexible than Jogja batik, which has a more firm and straightforward impression. This is because during Dutch colonialism, Jogja reflected a firm and anti-colonialist attitude towards the Indonesian people, thus proving that history also had a big influence on batik motifs from each region (Rahmadani, 2018). Jogja batik has proven to be quite attractive to Indonesian people and abroad, this is proven by the large number of visitors who come to Jogja to look for typical Jogja batik.

Jogja batik has various types that are recognized by their distinctive patterns, colors and motifs, here are several types of Jogja batik that are often found, including (Lestari & Teknik, 2023):

1. *Batik Parang*



Image 7. Batik Parang
(Source: Nukilan Seni Ornamen Indonesia, 2008)

The *Parang* batik motif is like a repeating pattern, a kind of curved line that connects to create a nice geometric shape. *Batik Parang* shows strength, courage and harmony.

2. *Batik Kawung*



Image 8. Batik Kawung
(Source: Nukilan Seni Ornamen Indonesia, 2008)

The *Kawung* batik motif has a circular pattern that is interconnected like the Kawung fruit (frond fruit). Kawung batik shows nobility, wisdom and kindness.

3. *Batik Sidomukti*



Image 9. Batik Sidomukti
(Source: Nukilan Seni Ornamen Indonesia, 2008)

Sidomukti batik motifs are mostly filled with lotus flowers and jasmine leaves which are arranged and repeated. This batik has spiritual symbolism and natural beauty.

4. *Batik Truntum*

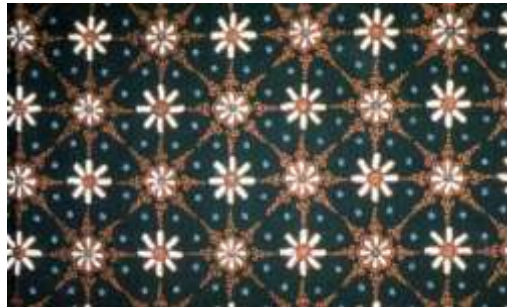


Image 10. Batik Truntum
(Source: Nukilan Seni Ornamen Indonesia, 2008)

The *Truntum* batik motif has an ikat pattern connected by curved lines that form a beautiful floral pattern. This batik symbolizes happiness, stability and loyalty.

5. *Batik Sekar Jagad*



Image 11. Batik Sekar Jagad
(Source: Nukilan Seni Ornamen Indonesia, 2008)

The *Sekar Jagad* batik motif is characterized by repeated and symmetrical geometric patterns. This batik symbolizes natural beauty and harmonious life.

2. Preservation of Jogja Batik

The use of Jogja batik is also increasingly widespread, not only as traditional clothing but also as material in several other products such as bags, accessories and household furniture. This provides economic opportunities for batik craftsmen and helps maintain the continuity of the Jogja batik industry. Even though Jogja batik has experienced development and received widespread recognition, challenges in its preservation remain. One of these challenges is competition from the modern textile industry which is more efficient and faster (Jogjakarta, n.d.). Therefore, it is important for the government, society and industry players to always support and promote Jogja batik so that it remains relevant and sustainable. In the digital era, promotion and marketing through social media and online platforms also play an important role in expanding the reach of Jogja batik. Batik craftsmen and communities can take advantage of technology to introduce their products to the global market.

Preserving Jogja batik is not just about maintaining the sustainability of traditional manufacturing techniques and motifs, but also involves understanding and respecting the cultural values represented by the batik. Through joint efforts, Jogja batik will continue to radiate its beauty, tell stories of the past, and become a valuable legacy for current and future generations (Amalia Yunia Rahmawati, 2020). With continued conservation, Jogja batik will remain an important part of Indonesia's cultural identity, enriching the world's artistic heritage, and continuing to inspire future generations.

With these conservation efforts, Jogja batik continues to maintain its existence and is always appreciated, both within the country and abroad. Apart from being traditional clothing, Jogja batik is also an inspiration for modern designers. The unique and beautiful Jogja batik continues to captivate the hearts of many people and has always been an inseparable part of Indonesia's cultural heritage. Nowadays, Jogja batik is also increasingly experiencing innovation and adaptation to modern trends. Batik craftsmen try to combine traditional motifs with a more contemporary design touch (Qurrata et al., 2021). This is done to attract the interest of the younger generation and maintain the relevance of batik in the modern era. On the other hand, preserving Jogja batik also involves the role of the wider community. Many communities and non-governmental organizations play an active role in promoting, supporting and developing the art of batik. They hold batik workshops, exhibitions and festivals to introduce the beauty and cultural values contained in Jogja batik to the local and international community.

3. Factors That Influence Jogja Batik to Remain Naturalistic

After finding out about Jogja's batik motifs, which still have a naturalistic shape, together with the owner of the Utami Batik business industry and several batik craftsmen in Jogja, the main thing is related to the economic aspect. Making batik motifs using simple motifs takes less time to produce compared to motifs that are difficult and require a lot of time. Apart from that, the nature of the people of Jogja prefers batik motifs using original forms rather than motifs that have been deformed. For the people of Jogja, naturalist forms are more attractive, clear and easy to understand regarding the motifs used (Juwita et al., 2017). Batik making is also only done to fill free time, making batik production results not optimal because it is not the main job and most of those who do it are mothers with an age range of 30 to 40 years and who like the coloring process more than the canting process. A very important factor is that there has been no socialization among craftsmen regarding the development of batik motifs from the government. The batik craftsmen said that people still buy naturalistic batik, so according to the craftsmen, apart from not understanding the development of batik motifs, there is no need to change the shape of the motif. Meanwhile, with simple motifs, it will be faster to make batik cloth because it doesn't take much time so it can be sold immediately. However, if there is socialization regarding the development of batik motifs, the craftsmen are ready to participate and learn how to make new forms of motifs without abandoning the main motifs that have been used.

Conclusion

From the results of the explanation regarding Jogja batik, it is a type of Indonesian batik which has unique patterns, motifs and history. Its characteristic is found in the batik patterns which are in various geometric shapes and are dominated by colors that tend to be darker such as dark brown, dark blue and black. Apart from dark colors, there are also light colors, namely white. Batik cloth used to be made by palace princesses assisted by palace servants, starting from mori cloth and then processing it so that it became batik cloth ready to be worn. Jogja batik has proven to be quite attractive to Indonesian people and abroad, this is proven by the large number of visitors who come to Jogja to look for typical Jogja batik.

Jogja batik is a valuable part of Indonesia's cultural heritage. Its preservation is important to preserve the cultural values, history and identity of the people of Jogja. Through further conservation efforts, Jogja batik will always live and develop, shining a light on the beauty and cultural values embedded in every piece of cloth. Preserving traditions by innovating in design, coloring techniques and the use of batik in various products can help renew the appeal of Jogja batik. Education about batik and an understanding of the cultural values contained in it are a strong foundation in preserving Jogja batik. All communities have a responsibility to care for and preserve batik art so that it remains fertile and becomes a valuable heritage for future generations.

The people of Jogja prefer batik motifs using original shapes rather than motifs that have been deformed. For the people of Jogja, naturalist forms are more attractive, clear and easy to understand regarding the motifs used. The main conclusion is that preserving Jogja batik is not only about preserving works of art, but also maintaining cultural identity and encouraging active community participation in caring for this cultural heritage.

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