

## The Sources of Inspirations in Making Batik Motifs

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### ABSTRACT

Batik motif is a form of design that is included in the study of fine arts. Batik motifs are inspired from the various things that are around us. Things that inspire batik motifs may vary, such as natural events, family events, events in society, and literary works.

Especially about literary works, things that can inspire the emergence of batik motifs can be written literary works or oral literary works. Javanese batik is closely related to the chronicle or the stories of the royal family.

Thus, batik motifs are closely related to the literary works that exist in the society of the owner of the motive. In Jambi, batik motifs *sangat ship* is a very famous motif. This motive was inspired by the existence of a ship that failed (*sangat*). This then raises the value of a new philosophy of life, that is in the direction of life in order not to run aground.

The same thing happened in Lasem. The partly Chinese Lasem community has a motif called the Hong bird motif. The appearance of the motive was inspired by the myth of the Hong bird in Chinese tradition which is a lucky bird. The Hong Bird is its king of birds and its element of fire is strongest among all beings. This bird is a symbol of immortality because it can live after death. There are four animals in important Chinese mythology: dragons, turtles, kilns, and Hong birds. Among the four animals, which appear in the motif is the hong bird and the dragon.

The conclusion of this study is that artwork is interrelated. Literary works are able to inspire other arts, as well as other art inspires the emergence of literary works.

**Key Words:** literary works, inspiration, batik

### INTRODUCTION

Batik has superior strength for cultural diplomacy. First of all in the international realm of batik has been known and awarded by UNO as a world heritage. According to the Antara news agency website, Indonesian batik is officially recognized by UNESCO by being included in the List of the Intangible Cultural Heritage of Humanity in the Fourth Session of the Intergovernmental Committee on the Heritage of Takafat in Abu Dhabi.

Department of Culture and Tourism stated that the entry of Indonesian Batik in UNESCO Representative List of Intangible Cultural Heritage of Humanity is an international recognition of one of the eyes of Indonesian culture, so it is expected to motivate and raise the dignity of batik craftsmen and support efforts to improve people's welfare. Depbudpar declared the effort to make Batik Indonesia recognized by UNESCO involves stakeholders related to batik, government, and craftsmen, experts, associations of entrepreneurs and foundations/institutions of batik and the wider community in the preparation of nomination documents. Representatives of RI in the member states of the Jury (Subsidiary Body), namely the United Arab Emirates, Turkey, Estonia, Mexico,

Kenya and South Korea and UNESCO-Paris, play an important role in introducing batik more widely to members of Subsidiary Body, more carefully study document nominations Batik Indonesia. UNESCO notes Batik Indonesia and one other proposal from Spain is the best nomination document and can be an example in the process of nominating the eyes of non-material culture in the future. Depbudpar stated that the Indonesian Government's effort is a commitment as a state party to UNESCO Convention on the Protection of Intangible Cultural Heritage, which has been in effect since 2003 and ratified by 114 countries (Indonesia ratified it in 2007).

Batik that has been recognized by UNESCO to make batik legally is part of the world culture so well known to the world community. If batik serve as a means of cultural diplomacy, then batik already has the power to be known to the world. Power is not a power that is naturally acquired, but it is the result of long efforts of batik stakeholders throughout the ages.

Batik's second strength is batik has a long and unique history. The way of making batik has similarities with the traditions contained in China and Egypt. Doellah (2002: 7) states that Indonesian batik has a spiritual beauty that comes through the pattern of decorative patterns with profound philosophical meaning as a result of a combination of Hindu-Javanese and Chinese culture in Indonesia. This beauty is not owned by batik loaded by other countries. This shows that batik has a relationship with other world cultures, but also has the original uniqueness of Indonesia. In cultural diplomacy it is important to show the similarities and differences so as to achieve a condition of mutual respect.

Some things about the uniqueness of batik history are expressed by Hitchcock (1991: 83: 86) that as widely regarded as the world's foremost exponents, the early history of batik is unclear. Archaeologists discovered that Javanese batik techniques are similar to those found in Egypt from the 5th and 6th centuries. Batik making techniques are also found in West Africa, China, Japan, and Turkestan. Experts suspect the technique of making batik is introduced in Java through India. There is also the notion that batik manufacture at least started in the half of the 18th century.

This is precisely the main attraction. Batik is a cultural work of Indonesia that has a network with other cultural works, but the characteristics of Indonesia is still prominent because it is processed with the inner experience of Indonesia. The principle of mutual respect diplomacy will be established and succeed diplomacy efforts to build a harmonious relationship between nations.

Batik has become an extraordinary masterpiece of Javanese widespread in the archipelago. It is not clear when the batik cloth started to appear. Since the time of Mataram in the seventeenth century, batik activities have become part of a Javanese culture. Batik has been present and legitimized as the official dress of the king and his family. Batik has been recognized as the legacy of world civilization.

Things that are not considered in the study of batik is a story that exists in batik. Narration is a message delivered in a piece of batik cloth related to the environment.

Batik is a kind of making a painting on a cloth. Batik tradition originally developed in the palace of Mataram around the 17th century. Batik time was used limited in the palace environment. In the 19th century batik out of the palace and spread around the palace.

Setelah the batik menyebar throughout Indonesia and Malaysia. People who produce and wear batik have changed. Currently batik is known for many types such as batik kraton (Yogya, Solo, Cirebon) which inherited the tradition of classical batik, Chinese batik produced by Chinese people. In addition, there is also Indramayu batik called Dermayon and developed in the city of Indramayu. In Madura there is Madura batik centered on Tanjung Bumi. The city of batik on the Main Coast of Java is Pekalongan that is influenced by Chinese batik and Dutch Batik. In Indonesia also found other batik such as batik leak (Padang), Batik Bengkulu (Bengkulu), Batik Jambi (Jambi), Batik Papua (Papua). While in Malaysia also found batik Malaysia. Batik is now a contemporary batik scattered in big cities.

Research on batik in narrative relationship has been briefly pioneered by Djoemena (1990) in his book *Batik: Its Mystery and Meaning* in order to describe various types of batik in Indonesia. This study includes a brief description of the source of the inspection. This research will reveal narratives in batik more broadly in relation to cultural studies. Djoemena research shows, that behind a piece of batik cloth there are motives that have to do with history. Batik Cirebon (old) many voiced the motive about the development of Islam in West Java (Djoemena, 1990: 33). Motif *chicken alas Mount jati* is said to be closely related to the spread of Islam to West Java by Sunan Gunung Jati who came out of the forest like chicken base until akhirnya settled in Gunung Jati Cirebon (Djoemena, 1990: 41)

## METHODOLOGY

This research is a qualitative research. Data in the form of literary works in which inspire batik motifs. The literary works are mainly classic literary works. Data collection is done by interview, observation, and document review. To maintain the validity of the data, researchers use triangulation of data, ie using various data sources. The results are then presented in the form of data description.

## STUDY

Every element of culture must have a story. The story is often in the form of folklor. However, a story often has something to do with another work of art. This research will discuss about the influence of literary works on batik. This thinking is based on the fact that the existing batik is partially inspired by literary works.

Javanese Batik is very inspired by literary works especially *Babad Tanah Jawi*, the episode of Mataram. So far we recognize motifs such as machete, sidomukti, sekar ja gat, nitik, cement, patch motive, sidomukti motif, sidoluhur, sidoasih, and so on. Inside the motive there are often additional lar (wings), gurdan, house, and sebanya. The motives are inspired from the pre-existing literary works in order to contemplate an event that is considered important. Often, the emergence of these motives in accordance with the ideology or thinking that exists in a society.

Especially for the people of Java, batik at first is a ritual activity that describes the work of God's creation. Batik done with fasting accompanied by batik part of the puja to the king. Batik will be used by the king in the ceremony of greatness as a form of legitimacy to the king. In *Serat Prawan mBatik* mentioned that in the process of batik it is like a person who expects to die which then will drip to the knight (Lestari, 2013).

It is clear here that batik has an intertextual relationship that behavior power someone in approaching God. This shows that batik is a form of human effort to merge with God in another embodiment. Batik is a cultural ritual. Batik motif is also inspired by the literary works that exist in the cultural environment.

Here are batik motifs inspired by literary works with various manifestations as a form of creativity in masyarakat pemiliknya.

### Java Batik Motif

In the motif of Javanese batik motifs known *parang*, *cuwiri*, *sekar jagad*, *sidomukti*, and so forth. These motives relate to the Literature of *Babad Tanah Jawa* or the story of the Mataram dynasty. In *Serat Centhini* mentioned are the motives prohibit an in-inspired batik stories of the spirits in the land of Java.

The motif is very famous and considered sacred a *parang* motif. This motif has variants such as *barong goods*, *broke*, *goods soblok*, *machetes kusuma*, *parang tuding*, and so forth. This motif was created by Sultan Agung in the 17th century.

Literary works that inspired the motive is the oral story of Panembahan Senopati which then entered in the tradition of writing, namely *Babad Tanah Jawi*. According to the story, to achieve his goal of becoming king, Panembahan Senopati always hesitate. Panembahan Senopati gets an appointment from Sultan Hadiwijoyo will get the Mentaok Forest when it can defeat Haryo Penangsang, enemy of Sultan Hadiwijoyo. However, the promise was not immediately carried out with Panembahan Senopati upset and went to the Mentaok Forest to establish a residence. Hadiwijoyo and Panembahan Senopati's father, Pemanahan, are younger siblings. Both are students of Sunan Kalijaga. To avoid hostilities, Sunan Kalijaga then bring both. The pledge will not rebel if already given the Mentaok Forest. Nevertheless, Hadiwijoyo retained the award to Panembahan Senopati

Actually Panembahan Senopati wants to rebel, but it is not easy. Sultan Hadiwijoyo is his foster father. This Sultan also has been educating and conferring various gifts and positions. Here, Ki Juru Mertani as his advisor always supports the efforts of Panembahan Senopati as king. Therefore, the middle way is that he is in charge of an area with a title of offering or people always worshiping God, not kings.

To cultivate his belief that he every night always out of the house. He headed to the South Seas Beach at a place called Parangkusuma. It was there that he became united to the point of inspiration by fighting Hadiwijoyo in secret. The clandestine warfare was described by Panembahan Senopati meeting with Ratu Kidul. South sea spell is named Ratu Kidul is willingly diperistri and will help Panembahan Senopati in against the Sultan Hadiwijoyo in secret. Finally, Sultan Hadiwijoyo can be defeated by Panembahan Senopati with the help of Ratu Kidul. Sultan Hadiwijoyo was dropped from his elephant so that he suffered an injury and eventually died when he arrived at Kraton Pajang.

Events meeting Panembahan Senopati and Ratu Kidul and the emergence of inspiration that occurred on the beach led to the motive of a machete which is a picture of the slope *tebih* in Parangkusuma. *Parang* means meaningful beach. This word is also interpreted

as a slope. The motive of a machete is a description of the slopes and the waves of the oceans.

In addition to the parang motif that depicts the proximity to Ratu Kidul to the extent that Ratu Kidul is considered his wife, there is one lesser-known motif called *cuwiri*. *Cuwiri* means taken with a little bit. **Batik Cuwiri** is a batik motif that uses natural soga dye. Usually this batik is used for *semekan* and *kemben*, also used at the time of *mitoni* ceremony. Batik motif is mostly using elements of *meru* and *gurda*. *Cuwiri* itself has little meaning and is expected for the wearer to be worthy and respected

This motif is in the form of small picture that is often used *apab i la* anyone want to give birth as a bus of hope was born with good, albeit slowly. This word *Cuwiri* is from the word *Endang Cuwiri*. *Endang Cuwiri* is a female supernatural being who controls Mount Merapi. In an effort to conquer Pajang without war, the help of *Endang Cuwiri* is very meaningful. When Pajang troops are ready to attack Mataram, then in the middle of the road get disastrous eruption of Mount Merapi. Lahar Mount Merapi through Kali Opak, in Prambanan. The disaster that ruined Pajang. According to the eruption of Mount Merapi belief thanks to the help of *Endang Cuwiri*, one of the spirits who inhabit Mount Merapi. *Endang Cuwiri* is one of the subtle creatures in Mount Merapi who got offerings when there is a ritual ceremony at Mount Merapi. Motif machete is none other than describing *Panembahan Senopati* prudence in doing an action that in Javanese called "*kena iwake ojo nganti buthek banyune*" (caught the fish, but do not let the water turbid)

Motif *nitik* is batik motif is a batik motif in the form of geometric pattern which is then filled with typical *isen-isen*. This motif developed in Yogyakarta. *Nitik* itself means marking. *Nitik* batik is usually worn by the old people because this motif relates to a history called the genre "*babad nitik*".

The oldest ninest cemetery was found in Yogyakarta, titled *Babad Nitik Sultan Agung*. The contents of this *Babad nitik* is about the greatness of the Great Sultang before becoming sultan of Mataram or becoming a star prince. The *nitik* meaning of this is "a sign of worthiness as a calf." Some things that can be extracted from *Babad Nitik Sultan Agung* are the following things.

According to Akarasa (2016), some information may be considered for further study as historical and cultural data, including:

1. About the nature of a good king is: (a) cleverly entices the soldiers with enough income, and does not hurt him; (b) does not offend the people; (c) wise, cautious, quick in making decisions; (d) good at educating the people; (e) always be wary of the behavior of the people; (f) be responsible; (g) be virtuous and sublime; (h) be religious and worship; (i) patience based on the wisdom of the law; (k) steadfast stance; (l) may circumvent any temptation; and (m) spreading religion.
2. As an artist, he created: (a) a dream dance; (b) perfecting the gamelan by adding a *bedug* and *saronic* instrument; (c) creating the *Andong-Andong*, *Madubrata*, *Ngore* and *Monggang Frogs*; and (d) creating a *Gedhog Puppet* in the *Panji* cycle story.
3. Sultan Agung ascended the throne in 1617. In the historical record, Sultan Agung ascended the throne in 1613, but according to the new *Nitik Babad* in 1617 because

at the time of King Hanyakrawati (King Mataram II) his death was absent and unknown where he was. Therefore raised his sister named Prince Martopuro. It was not until 1617 that he appeared. Prince Martopuro abdicated, then went to Bagelen, not long passed and buried in the hill of Sela Bagelen.

4. During his reign, several high-ranking officials changed: (a) Patih: Tumenggung Mandaraka (1617-1623), Tumenggung Singaranu (1623-1645); (b) Pengulu: Wanatara (1617-1619), Prince of Kepodang (1619-1620), Kyai Serang (1620-1622), Ahmad Kategan (1622-1645); (c) Prosecutor: Mayemdi (1617-1623), Kyai Mas Sutamarta (1623-1645).
5. Sultan Agung restored the tomb of Tembayat. In 1620 Sultan Agung restored the Tembayat (Klaten) cemetery where there was a tomb of Prince Pandanaran who had taught *Paramawidya Science* to Sultan Agung and made the Tembayat area tax free.
6. Build Imogiri cemetery. Sultan Agung built a cemetery for himself in Girilaya hill, north-east of Imogiri. When the construction of the tomb has not been completed Prince Juminah (uncle) died in the place and was buried in that place too. Then Sultan Agung built Imogiri cemetery as it still exists today.
7. Sultan Agung did not fail to attack Kumpeni. The main result is a continuing fighting spirit.
8. Sultan Agung's palace in Kerto became a model. Sultan Agung after ascending the throne to move his palace to Kerto (south of Yogyakarta), the palace is good but not fortified, but only curtains of silk because the Sultan feels no need, no one dared to disturb the king's powerful palace. It is the Keraton Kerto palace that is the model of the Surakarta and Yogyakarta palaces that still exist today, except the fortress.

*Babad Nitik Sultan Agung* also inspired the emergence of nitik motive in Yogyakarta so that nitik motif developed in Yogyakarta. *Babad Nitik* which tells of Sultan Agung inspired the emergence of Nitik Ngayogyakarta Babad which the struggle of Prince Mangkubumi who when will become Sultan of Yogyakarta. This as a symbolization that Mangkubumi is equal to Sultan Agung or the legitimate heir to the throne of the kingdom of Mataram. The story of *nitik* in Yogyakarta also evolved as *Rama Nitik*'s wayang play which recounts Sri Rama's struggle to get the starting point of his cessation. Sri Rama seeks the place of castration because Sri Rama is incarnated Vishnu. Finally it was found that Sri Rama's later nitik place was Batara Krishna. In the Indian story, the Mahabharata and Ramayana stories are separate stories, but in the Javanese tradition, the *Mahabharata* and *Ramayana* are a continuation. Hanuman figures still often appear in the Mahabharata story. Likewise Ravana character also told not to die, but buried in Mount Sumawana. At a certain moment, this Ravana will appear in the Mahabharata story in wayang. Usually, this Ravana will disturb the Pandavas and then be solved by Hanuman who also appears in the story. This type of story is generally carangan story.

Batik nitik motif becomes very important in Yogyakarta because this nitik concept becomes an important concept in Yogyakarta so that this nitik concept becomes the second concept of legitimation form of sultanate of Yogyakarta. This can be explained as follows.

Although Yogyakarta is an Islamic sultanate, the Hindu concept is still used. The first is the name of Yogyakarta that takes the name Ayodya as the kingdom of Sri Rama. Thus, the Sultan of Yogya is regarded as Sri Rama incarnate Vishnu. It also assumes that Sri Rama did not become king in his native land. Sri Rama mengiklaskan Bharata as his successor. Therefore, Rama Nitik's play is a metaphorical form of Sri Sultan which is the incarnation of Vishnu. The form of nitik was then strengthened by the Nitik Sultan Sultan Agung who told of the signs of Sultan Agung who will become the legitimate king who has supernatural advantages. As a contemporary legitimation, the Nabad Ngayogyakarta Babad appeared to legitimize Sri Sultan Hamengkubuwono I as the ruler of Sultan Agung, the incarnation of Vishnu.

The motive that is also related to history is the motive of idomukti . The meaning of this motive is "to succeed in being noble." The word *mukti* is the main goal in the life of Java (anggayuh kamukten / pursuit of glory. "The complete concept of life mukti is" **mukti wibawa sinuyudan ing sesami "** , which means a noble life is respected by others. This motif to commemorate Panembahan Senopati's life . In *Babad Tanah Jawi* mentioned that Panembahan Senopati is a descendant of Ki Ageng Selo who is a farmer. Thanks to the persistent struggle, Panembahan Senopati succeeded in becoming the king who controlled the land of Java. This right means "sido mukti" or becomes a noble life.

All kings of Mataram descent who have ideals and successfully called the *sido mukti* . In *Babad Panambangan* which tells of Raden Mas Sahid who guerrilla against Kasunanan and Kumpeni, it is mentioned that they have the motto "tiji tibeh", which is an acronym of "mukti siji mukti kabeh, die siji mati kabeh", meaning "if one person hidupo muia, all must also live a noble life, while if there is one who died, then all will defend to death.

A creation of batik-inspired literary works is in Jambi batik. The story that inspires jambi batik is "Angsa Dua Story" or called "Cerito Angso Duo". According to the oral literature that developed, the king of Jambi is a descendant of the king in the upper river Batanghari, there is also a mention of the king of Minang. The king ordered his son to seek the land by releasing two swans. Where the goose stops, then that's where the two king's sons should establish the land. The goose stops at a place now known as the city of Jambi. The place was then known by the name of Swan Two. On the other side of Angsa two there is a small island called Pandan Island. Until now, the location is enshrined in the form of a pantun follows.

Pulau Pandan jauh di tengah (Pandan Island is in the far)  
 Di balik Pulau Angsa Dua (Behind Angsa Dua Island)  
 Hancur badan berkalang tanah (Destroyed Body conceived land)  
 Budi baik terkenang jua (Good spirit is remembered)

Lasem Batik, Blora district, Central Java also has a motif inspired by the stories of Chinese treasures. The main motif is kilin and bird hong motif. When designing batik motifs, batik entrepreneurs are strongly influenced by their ancestral cultures such as their beliefs and legends. For example, there are Chinese motifs of motifs such as: the Hong bird motif symbolizing love, the kilin motif (the animal that resembles a three-legged dog, occasionally appearing the four legs but the one leg is the wand) which is the incarnation of the prophet Khong Hu Chu who bertapa digunung Tibet, dragon motif

that symbolizes power. Even the classical Chinese story like Sam Pek Eng Tey has been the motive of Lasem's batik.

Initially this batik Lasem batik Encim, batik worn by women of Chinese descent aged. This reflects a local wisdom called the empan plank which in Indonesian is expounded with the proverb: where the earth is rested there in the sky. The ethnic Chinese in Lasem participate in batik because they are in Java Island by following the traditions of the people, but their batik is unique because they have other culture stock, that is the provision of Tionghoa culture.

## CONCLUSION

Batik as a cultural art product owned by a society is never separated from the dynamics of the life of the owner community . Batik is inspired by the values of society. In the Javanese society bati was inspired by the stories of the founders of the Mataram dynasty used to express history, hope, ambition, and gratitude.

When entering the Malay world, batik is also influenced by traditions that occur in the Malay world. A story of legitimacy about the kingdom of Jambi was raised by taking the story of Angsa Dua. However, Jambi batik is not used as a tool of legitimacy because Jambi batik is batik belongs to the people.

When batik is used by ethnic Chinese, then comes the Chinese batik that occurred in Lasem. Stories from Chinese traditions come in like birds of hong, dragons, and kilns. It is nothing but an expression to express the identity of each.

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