

## BATIK AS THE CRYSTALLIZATION OF CULTURAL ELEMENTS

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**Abstract:** Batik is a classic art work that is owned by the Indonesian. As a work containing the noble values of the nation, batik was created from the crystallization of the visualized culture and in the knowledge of batik both in ideas, behavior and form. The purpose of this study is to describe the existence of batik as a work of art of the nation in terms of elements of cultural elements formed from the batik .. This research uses descriptive qualitative methods, with literature review and interview informants. Based on the study and analysis of the literature and field data, it was concluded that in culture all elements of a culture full of values have a role in the ideology, behavior and form/artefact of batik itself then batik is a work that becomes a crystallization of how reality in the culture of the owner which is very sublime. So batik is an art filled with cultural values, works that have meaningful symbols and art that reflect the identity of his nationality. So it can be concluded that batik as a result of Indonesian culture is a high quality work and transformed into a commodity identity of the nation.

**Keywords:** batik, elements, culture.

### INTRODUCTION

Indonesia has a wide variety of genetic resources and traditional knowledge and has economic value that needs to be preserved and developed for sustainable use as development resources for the greatest prosperity of the people as mandated in the Preamble of the 1945 Constitution of the State of the Republic of Indonesia. The one of traditional knowledge in art and culture that was protected by Indonesia is Batik. Batik is a textile material of staining results in an obstacle by using batik wax as an obstacle, in the form of batik, batik stamp, or batik combination of writing and stamp.

As a one form of culture, Batik's work is very interesting if it can be studied in some point of view of the science of culture. According Subiyantoro (2013: 102) said that in the view of cultural science every cultural community has a society and culture. Every element of culture that includes religion, livelihood, social organization, knowledge systems, arts, languages, and technology has its own characteristics.

Being a work that is a manifestation of cultural nobility and classified as a classical art work that diaritkan reach the peak in a culture, it must have a content in the form of symbolic meaning and masiv impact in relation as a work applied in the Javanese society that does have the character and the tendency culture that is unique and very strong compared to other regional cultures. The Javanese society itself is very strong in its culture of the noble norms such as behavior in aspects of worldly life and how the

relationship with the creator is often embedded in the creation-the creation of his art, especially the batik.

Although Javanese culture has unique characteristics, it is also known that the cultures that exist throughout the world are universal. According to Koentjaraningrat (2016: 10), the universal term indicates that the elements of culture are universal and can be found in the cultures of all nations scattered throughout the world. The seven elements of culture are language, knowledge system, social organization system, living equipment system and technology, economic system and livelihood, religious system, and art.

Concern at the various descriptions above will be very interesting if the classical artwork of batik from Javanese culture can be analyzed with a universal approach through the elements of culture that influence it in the idea of its creation, the process and the activity of its manifestation and how the form of batik work itself.

## **METHODS**

The research was conducted by qualitative method with descriptive data analysis through literature approach and document tracking and interview with informant. literature study by searching the source of information through books and internet related to batik relation with cultural element. The data obtained both the secondary and the primary data are then analyzed to obtain a description of batik analysis information in relation to the elements in culture.

## **DISCUSSION**

When we talk about the problem of batik is not just about the creative industry, batik art, batik profession owned by individuals or certain communities. But actually we discuss the communal culture, local culture, and national culture of a nation. Because batik is a cultural domain that is considered to have high arthistik value. Batik is a symbiosis or a combination of communal values that represent high value local culture in a particular community. Batik can be a cross-cultural medium, because its existence represents the diversity of traditional arts as well as various aspects of communal society in an area.

Here are some descriptions to discuss problems using the Cultural Anthropology approach, a branch of Anthropology. According to Bakker S.J. (1984: 37) explained that culture as the creation and development of values, encompasses everything in the physical, personal and social realms that is perfected for the realization of manpower and society. Furthermore, culture consists of several elements that enter the whole culture which according Koentjaraningrat consists of seven elements that become approaches to study and discuss more deeply about batik.

### **a. Symbol Language in Marriage**

Language is a means for humans to meet their social needs to interact or connect with each other. In anthropology, the study of language is called the term linguistic

anthropology. According to Keesing in Ihromi (1980), human ability to build cultural traditions creates an understanding of the symbolically expressed social phenomena, and pass them on to successive generations heavily dependent on language. Thus, language occupies an important portion in the analysis of human culture.

By nature the idea, in the exploitation of his own batik work is expressed as a form of language is used as a symbolic means of communication about how the exclusion of some strata of life of society at that time. because of the fact that occurred at the beginning of existence, some batik is known to have a strong meaning and is only entitled to be used in the condition of a particular strata of society or at a certain event, not like the present day that batik function can be used universally by anyone and where there is no boundary binding given the power of batik holder that the kingdom itself has no role that is so important again in government. As expressed by Widyabakti that the Kraton was originally regarded as the basis of the source of the order and the guidance of the ceremony concerning the journey of life or life cycle.

In its creation activities, batik in the perspective as a language system has been adapted to down one of them as a means of execution of the wedding ceremony. Can be known there are motifs of batik that the application until now was still adequately maintained sustainably as a motif devoted to use at the wedding with the consideration of symbolic patterns and motifs of batik that are able to communicate symbolize the meanings that support and in accordance with the wedding ceremony and how the new life a married couple after marriage. According Widyabakti some batik motif commonly worn by a pair of bride Yogyakarta style, among others, Grompol batik motifs, Truntum motifs, Chicken Paw motif, Simbar Lintang motif, Parang Kusuma motif, Sida Luhur motif, Sida Mukti, and Semen Ageng batik motif.

Its own manifestation in the approach of batik as a language system is a real example that still survive until now and can be seen by object and penyusunan visual elements that have meaning that can be used as a means of social communication in symbolic are some batik motifs such as Grompol batik motif, Truntum motif, Chicken Claw motif, Simbar Lintang motif, Parang Kusuma motif, Sida Luhur motif, Sida Mukti motif, and Semen Ageng batik motif that can be explained as a communication tool with symbolic meaning content in accordance with the marriage ceremony.

Including Ceplok motive group. Truntum motif describes the flowers seen from the front lies in the rectangular plane. Truntum comes from *teruntum - tuntum* (Javanese) meaning to grow again. *Taruntum* has the meaning of always growing, sprouting, vibrant again. Truntum batik pattern describes a series of small flowers along with the juice of jasmine flowers that are blooming flowering fragrant fragrant with splendor in the park. A hope for the wearer of this motive, in order to live in family should always occur a harmonious relationship, affectionate, good life of husband and wife, the relationship between children with parents in their own family, and extends to the family of others and the wider community. This is in accordance with the function of truntum motif worn during *midodareni* and call ceremony used by both bride's parents (Suyanto, 2002: 17).

The manifestation of positive expectations that contain noble values that can be communicated symbolically and believed to be implemented on the life of the bride and family in real. Because basically Javanese berkebudayaan prefer silence by communicating through the symbols one of them through his classic works as an example batiknya.

Batik motif Sida Mukti classified with cement motif. Sida Mukti comes from Sida and Mukti. Sida means to be or become, while mukti has a happy meaning. Batik sarang mukti pattern has elements consisting of shell motif, living tree, bird, star motif, sawat motif and garuda motif. The shell's motif represents the underworld or water, symbolizing the field of the heart. The motif of the living tree symbolizes the middle world that implies the meaning of life and prosperity. The motif of the star symbolizes the joy and giving of the clothing and food clothing to the subordinates. The sawat motif of the shield symbolizes the wing of an eagle's wings, which characterizes the stoic nature. The eagle motif symbolizes the sun of the crown and the crown, which symbolizes the nature of leadership. (Honggopura 2002: 78).

Various understanding of symbol above can be summed up symbolic meaning that the user hope that in the future can live happily, prosperous sentosa, have high position, are generous especially to the subordinate, can carry out the best leadership role and always steadfast in facing temptation. Worn by a pair of brides and grooms at the ceremony.

## **b. Local Knowledge**

The system of knowledge in the universal culture is related to the system of living equipment and technology because the knowledge system is abstract and tangible in human ideas. The knowledge system is very broad in nature because it includes human knowledge of the various elements used in life. However, the study in anthropology is how human knowledge is used to sustain life. For example, people usually have a knowledge of traditional astronomy, the calculation of the day based on the moon or celestial bodies that are considered to provide signs for human life. Further knowledge here is also defined as the activity or ability of a community group that stands out and is not always owned by other people's culture (Simiba: 2016).

Batik as a system of knowledge in this study is defined as a product that first idea became the result of a special paradigm philosophy possessed by the Javanese community as an example of what is understood, knowledge of the surrounding natural conditions are also contained in the objects selected in making batik motif , as well as the noble values and social norms contained in the symbolic interpretation of batik motifs that are definitely not shared by other people's cultural ideas alike. This is supported by a statement from Eko Wijayanto (2013: 211) that As one form of culture, batik has a number of dimensions such as ideas, behavior, and artifacts. In terms of ideas, batik is born from a certain value system. In terms of behavior, there are certain ordinances inherent in the culture of batik itself. Meanwhile, in terms of artifacts, batik as a cultural object already explains itself.

While the activity and the form of the results can be described in the example of classical knowledge of Javanese masyarakat who already know the coloring of batik as natural utilization into natural dyes before the existence of artificial dyes such as remasol and naptol in the current era. Fadhila points out in his journal that natural colors are more distinctive than chemical colors, traditional factors and handicraft value is one of the reasons for the use of natural dyes. Natural color fineness is still highly appreciated and inhaled again its use. In some places the use of this natural color reflects beauty, prestige, and custom, and its use can not be replaced by chemical dyes.

This means that the system of knowledge that emerged as the creation of batik works in classical times is very high. Where the people have been able to create and collect dyes that have a strong character with the utilization of materials available in nature.

### **c. Production Organization**

The cultural elements of the kinship system and social organization are anthropological attempts to understand how humans form societies through various social groups. According to Koentjaraningrat each community group of his life is governed by customs and rules concerning various kinds of unity in the environment in which he lives and mingle from day to day. The closest and basic social unity is its relative, the close nuclear family and other relatives. Furthermore, humans will be classified into geographical locality levels to form a social organization in their lives. Kinship is related to the notion of marriage in a society because marriage is the core or foundation of the formation of a community or social organization. Marriage is defined as the union of two different sexes to share most of their lives together. However, the definition of marriage can be expanded because the activity contains various elements that involve its widespread relatives.

Batik as a social organization system more to as a form of massive production organization, and in fact in a group of batik one with another group have different characterization. As expressed by Mr. Heri in the interview. "It's well-known in coloring, so it's got its own specialty, if it's strong in coloring, but drawing or making it in other areas." (interview with Mr. Heri).

So it appears that the batik that comes as an example of the location of Merak Manis always have the value of coloring and finishing the optimal and well known strong. But on the other hand sketches and patterns batiknya not derived from pure Peacock itself. This indicates that as a form of existence of social organization in the effort of batik works and raises its own characteristic in each location of a social organization.

As another proof, in the manufacture of batik also requires a group of specialties that need the crowd, from nyorek, give the night, coloring, nglorot, to the distribution. Collection of people who become batik making system is what creates social organizations that have the same goals and structured to produce and maintain the quality of batik they have.

#### **d. As a Proof Equipment Life and Technology**

Humans always try to keep their life so they will always make the equipment or objects. The anthropologist's initial concern in understanding human culture is based on the technological elements used by a society that is still simple. Thus, the discussion of the elements of culture that are included in the equipment of life and technology is the subject of physical culture. According to Koentjaraningrat, in traditional societies there are eight kinds of equipment systems and physical cultural elements used by a moving group of humans or agricultural communities, including production tools, weapons, containers, firearms, food and beverages and arousal and herbs, clothing and jewelry, shelter and housing, and transportation.

Batik as a system of life equipment and technology tend to enter the realm of how the technology of manufacture as well as the realm of clothing. Please note that in the classical batik manufacturing efforts have been categorized in high-level cultural results, where the process of processing as a form of technology produced has been classified as complicated and able to create batik with outstanding results both from ideas, processes and results. As the motive is very diverse and contains noble values, then equipment and processes and techniques are created so authentic and become *kaunikan* owned as one of the selling value of batik.

Ideas that arise in batik technology can be imposed from the improvement and renewal of techniques that indicate the existence of creative thinking and innovation in the work. From the batik motif achieved with manual / sketches, to the stamp, printing, to screen printing is a reality that appears in the manufacture of batik.

Batik cap is a process of making batik or painting night on cloth by using stamp made of metal / brass. The resulting motive is more precise and constant. (Ismadi: 324). With this technique will be more saves in a matter of time the process of manufacture as well as the required energy as well, besides it will bring up the motive that can be repeated with good and can be maintained similarities with the earliest sketch of motifs as immortalized in the form of a metal stamp. In terms of energy, it is not necessary for experts in making motifs as well as in the manufacture of batik, with stamp technology anyone will be able to work on a motive because it just stamped the night into the fabric by using a metal stamp shaped motif. This is one result that batik also produces a form of high technology and develops depending on the demands of the times.

As evidence of the development of batik technology also appears in the equipment used in batik production today. As stated by Mr. Heru in the interview as follows.

"If here we usually receive orders from East Java, Ngawi, Ponorogo, Tulungagung, the order is a lot of tablecloths, if the tool is using a screen printing technique, the work is all in the building behind, there is a tool, so the screening table is long and some. If once a screen printing can be a long screen printing and then cut to the tablecloth. " (interview with Mr. Heri).

So that with the stamp appears again the equipment with screen printing or screen printing, this saves more time and energy and does not rely on the expertise of workers, the tool used is also tailored to the needs of mass production, by making a batik design next *sablon* can be implemented to a very demanding amount of demand consumer.

This is evidence of how batik production is also a development that is directly related to technology systems.

#### **e. Commodities of Economic Movers and National Identity**

In the existence of man in any culture the main thing is how the man fulfills the needs of his life. This effort in cultural studies is also known as livelihood. The livelihood system examines how the livelihoods of a community group or their economic system to meet their livelihood needs. Modern livelihoods have a tendency to rely more on specific achievements and skills.

Batik today as a work mass produced and used by the public, can be interpreted as a work that is also a commodity in the world of commerce. With so batik has a selling value that is able to drive the wheels of the economy. Even today batik becomes a clothing that is not only as a clothing tradition but also a fashion trend and style of young people today with various modifications and applications in various media use not only in clothes but also in shoes, bags, hats, wallets and so forth. Ease of acceptance of batik in all ages of consumers is what increasingly raise batik as an economic driving commodity.

Although batik comes from the results of local wisdom culture of the archipelago, but in the batik global economy also occupies a particular segment. In a study put forward Dyana Novita Ningsih (2015: 2-3) that the export activities of batik Indonesia to foreign countries enough to bring a very large influence on foreign exchange. It was found that the US market share reached 42.75% of total Indonesian batik exports. Based on data released by the Ministry of Trade (Ministry of Trade), from 2006 to 2010, Batik Indonesia's export market share to the United States was ranked first. Noted that in 2010, Batik Indonesia's export market share to the United States reached 32.22% with a value of US \$ 22.3 Million.

The results above prove that as a form of local Indonesian wisdom, the demand for batik products is very significant in the foreign market share. The fact is not only the United States, the research also states that countries like South Korea and Germany to be the foremost country of import of batik from Indonesia. Indonesia's batik economy activity has also contributed to drive the national economy with export value of US \$ 69 Million. (Dyana Novita Ningsih 2015: 3). Increasing the value of Indonesian batik exports shows that Indonesian batik is in great demand by the foreign community because of its unique identification. However, some of the largest export destinations of Indonesian batik are still held by the United States.

Despite the existence of batik in the world economy of the country is quite strong as an export commodity, the existence of batik that requires mass production to meet foreign demand has a positive impact on the opening of employment. Just as in one of the production locations of batik Merak Manis in Laweyan also really need a lot of workers from coloring, stamp, screen printing, penglorotan and so on.

Uniquely in the study found that one of the producers of batik in the Laweyan region of Merak Manis, Surakarta social reality expressed by the informants of the existence of the workers batik is an interested participation to work, and without complicated

personnel. In the excerpt of the interview "employee here entry (list) yes stay in, who want *nyanthing* ya please *nyanthing* , if can learning by doing". So it can be analyzed that the availability of job vacancy is very pro against all circles of society that exist, do not know must have expertise first. So it can be concluded that batik as an art product in this context is able to provide livelihood for the wider community.

#### **f. Crystallization of Community Religion**

The study of anthropology in understanding the religious element as human culture can not be separated from religious emotion or religious emotion. Religious emotion is a feeling in man that drives it to perform religious acts. This religious emotion also raises the conception of objects that are considered sacred and profane in human life.

In the study of batik as a form of cultural results in relation to the charge of religious systems in it more leads to how the meaning of symbolization contained in the motive and design of batik itself. Ideologically, the creation can be seen from the background of the batik owner community in Indonesia itself. In the era of creation is preceded by the existence of a growing belief that is the tendency in Hinduism.

In ancient times, batik makers always associate the symbols contained in batik motifs with views of life and belief. Today, the meaning of batik symbolization is only continued by some people, especially by those who understand the meaning of the symbol. Generally, the symbol on the standard motives of batik bans and ceremonies can not be separated from the ancient Javanese, Hindu and natural elements of agriculture (Widiastuti in Sholihah, 2006: 34-35).

According to Ancient Javanese, human life comes from the four elements, namely *siti* or land, *geni* or fire, *banyu* or water and the marsh or wind. These four elements provide a basic character in human life, ie wrath or greed, *candala* wrath or despicable deeds, lies or lies and fair deeds or good deeds. Described also, the existence of the supreme power that dominates the universe. Some of the basic motifs based on ancient Javanese understanding are as follows:

- 1) Meru, describing the land or the earth, symbolizes human life in this world.
- 2) Modang, describes the sun as a symbol of the source of strength and power.
- 3) The dragon, describing water, symbolizes the source of life.
- 4) Kukila or birds, depicting the wind symbolizing the world over the abode of the gods.
- 5) Gurda or lar, also called sawat, describes an eagle that is sometimes represented only in the form of a wing, representing the crown or supreme authority over the universe.
- 6) Joli, describing the means of transport in ancient times, symbolizes the world in which people live.
- 7) Baita, describes water as a symbol of the source of life.



- 8) Dampar, describes the king's throne as a symbol of power.
- 9) The heritage, describing the various weapons and agricultural tools that the Mataram Karaton sanctifies, symbolizes tranquility and joy (Widiastuti in Sholihah, 2006: 36).

#### **g. Manifestation of National Art**

Indonesia is the most cultural country, art and customs. This pluralism unifies people from all over the region so they feel proud to have become Indonesian citizens.

Batik is one of the most popular Indonesian culture. Greget emerged to enliven the cultural performances and other arts that have grown for hundreds of years in the archipelago such as traditional clothes, dance, religious history sites, relics of royal buildings and many other original Indonesian artwork. So we must know that Indonesian culture is not just batik. But many more cultural values that we must keep.

Batik is the result of Indonesia's most phenomenal cultural culture. Because batik inheritance of this ancestor has a beauty and beauty motif that is second to none. Not just in Asia alone. But Indonesian batik including batik most number one in the world.

At present, batik is a craft that has high artistic value and has been considered to be part of Indonesian culture. In Indonesia, batik is believed to have existed since the days of Majapahit and became very popular late XVIII century or early XIX century. Later, by UNESCO batik was designated as a Humanitarian Heritage for Oral and Non-artistic Culture since October 2, 2009 (Wijayanto 2013: 211). That is, batik has been regarded as a cultural icon of the nation that has the uniqueness and symbols and deep philosophy. Furthermore, batik is not only considered a culture derived from Indonesia, but is recognized as a representation of a non-material culture of universal humanity. The effect today, in the midst of the emergence of contemporary fashion, batik in Indonesia is still widely used as an example of Nelson Mandela figure was in various occasions often wear batik clothes.

World recognition through the UN agency proves that batik is the result of Indonesian culture in the context of art. Batik as an art form is closely related to socio-cultural conditions that become the background of the creative process of the art. We can know that batik motifs also appear due to socio-cultural changes or acculturation of culture in an evolutive (Wijayanto 2013: 211).

As a system of art batik basically entered into the realm of applied art whose creation process is the result of local content of Indonesian society and the creation of the sense of karsanya good ideology in life systems such as religious moral values are influential, the environment in the embodiment of motifs and patterns until the knowledge in the process of making it a flow of performance from the knowledge of art they produce. So in the cultural structure of batik society itself into a real artifacts of knowledge and identity and applied in the daily fulfillment of special items as clothing.

Later in various systems have been used to peel everything about batik, while overall it can be concluded that the work of batik meet various systems in cultural elements expressed by Koentjaraningrat good language system, knowledge system, social

organization system or kinship, system equipment life and technology , economic system / livelihood of life, religious system, and art system that proves that batik is a work which in the idea, process, and its form have linked human life owner in culture. And in the pattern can be seen resembling a spider's web where the various elements support toward the creation of cultural results in the form of batik.

## **CONCLUSION**

As one form of cultural outcome, batik has a number of dimensions such as ideas or ideas, processes or behaviors, and artifacts or forms. In terms of ideas, batik is born from a certain value system. In terms of process, there are certain ordinances inherent in batik culture itself. Meanwhile, in terms of artifacts, batik as a cultural object already explains itself. Batik in general has become an icon of art and products for the nation of Indonesia and received recognition in the world.

In the system of batik language is used as a means of communication of hope both in various manifestations of motifs and patterns as an example in a special wedding dress with some meaningful batik in accordance with the nuances of the bride. Batik knowledge system contains the creation of knowledge for the society itself such as the motive of objects and materials tools according to the diversity of existence in geography. In the system of social organization or kinship of batik provides a container for the creation of organizations / producers of batik and how the beginning of batik that leads to the existence of the palace that became pioneers. Batik life equipment system contains how the sophistication of thinking that is always creative and innovate both in equipment such as batik in the beginning enriched with batik cap, screen printing and printing. In terms of economic system / livelihood of batik contains the role of batik that can be a commodity that menggerakkan foreign exchange and state economy and able to create jobs, religious systems in batik more on the underlying beliefs of batik as the main point is the Old Javanese belief that plays a major role in the meaning the motive, and in the batik art system became the asset of the Indonesian nation as a result of the noble art of the nation recognized by the world and become the pride of Indonesia that in the arts can look strong and superior.

All elements of a culture full of value have a role in the ideology, behavior and form of batik itself then batik is a work that becomes a crystallization of how the ins and outs of the culture of the owner is very noble. So batik is an art filled with cultural values, works that have meaningful symbols and art that reflect the identity of his nation. So it can be concluded that batik as a result of Indonesian culture is a high quality work and transformed into a commodity with national identity.

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