

## NARRATIVES IN JAVANESE FARMER BATIK

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### ABSTRACT

When batik grows in a rural environment, the batik is also colored by the values that exist in rural areas. Batik is never out of the nuances of the wearer. Although cursory the same, batik outside the palace still voiced his own dreams and hopes. Batik palace voiced legitimacy and power. Batik outside the palace, especially batik called as farmer's batik. Therefore, farmers' batik represents its own voice from the structure of Javanese society. There are any new narratives in the Javanese farmer batik. This research uses descriptive method. The subject of the study was described to find the value of ideologies' and narrative in farmer's batik. Data sources include artifact, social facts, and interview results. It was then processed to get the perfect description. The farmer's batik expresses the hope of a glorious life. Therefore, although there is *sido mukti* batik, but *sidomulya* more popular in the countryside because of these expectations. The atmosphere of the forest gave rise to a motif of reason-the reason for the voices of the wooded countryside. The forest is a symbol of complete perfection of self-sufficient life. Batik farmers raised by removing the *ban* pattern so that there is no collision with batik *kraton*. Batik farmers are batik rural people who want to live peacefully with nature and the environment. Inside were typical village scenery like rice, algae, rustic plants, small birds, butterflies, and others. Often also raised snakes in the form of bonfires called "*buketan naga wisikan*" bouquet of dragons that are talking. Narrative contained in peasant batik is not a complete narrative. The message conveyed is a message of peace. A peaceful rural atmosphere is reflected in the emerging motives. This is in keeping with the cool rural conditions of peace and still many animals adorn life.

**Keywords:** farmer's batik, narrative, rural

### A. INTRODUCTION

Batik has been recognized as the legacy of world civilization. People look at batik from art aspect and production process. Things that are not considered in the study of batik are a narrative that exists in batik. Narration is a message delivered in a piece of batik cloth related to the environment. Batik motif typical Cirebon called *mega cloudy* motif associated with the history of the creation of the motif when the court palace of Cirebon who assigned Sultan looking for batik motifs of the kingdom looked *mega* who was *cloudy*, then inspired to create a motif which was then called *mega cloudy*. Things like above need to be revealed to increase understanding about batik cloth that can not be separated from the history of human civilization of the artwork owner.

The specific purpose of this study is to reveal the narrative elements contained in Javanese batik, especially known as batik farmers or village batik. This type of batik is the development of the type of batik when entering the village area.

## **B. METHOD**

This research is descriptive qualitative research. The target of this research is to describe narrative in farmer's batik. The study emphasizes the aspect of motive in relation to aspects of aspects of genetic structuralism or inspiration of the birth of batik motifs the research location is around Solo and surrounding areas which are often called ex Karisidenan Surakarta. The sample in this study is tailored to the purpose of research that will try to get the broadest picture. Therefore, the sampling technique used is purposive sampling or purposive sampling. Researchers will also use internal sampling, i.e. researchers determine the informants based on the needs of the inside.

## **C. RESULT AND DISCUSSION**

Every cultural phenomenon must have its origins. It relates to the principle of the theory of genetic structuralism. Genetic structuralism is an approach that uses the structural principle associated with genetic factors to understand artwork. This genetic factor concerns the factors of origin and history that conditioned the creation of a work of art such as historical, time, and social background (Siswanto, 2001).

The originator of the theory of genetic structuralism is Lucien Goldman. At first the study of this theory is devoted to literary works and in subsequent developments it appears that the theory of genetic structuralism is also worthy to understand the art of batik.

### **Theoretical Framework**

Preliminary study has been done that in 2014 researchers conducted research on Lasem batik associated with the formation of characters in relation to the history of Lasem past (Bani Sudardi 2014). Starting from this, the study of batik will be expanded into the social-cultural sphere, especially the narrative aspects in art.

As an art form, batik is closely related to socio-cultural conditions. As Janet Wolff (1981) points out that art is a social production. In the art of ideology. Works send in individual and collective poles. Wolff therefore firmly states that artists do not work in an atmosphere of social-political circumstances (1991: 27). This shows that growing and developing related to socio-cultural conditions. Batik develops accordance with socio-cultural conditions supporters' community. Therefore, the principle of genetic structuralism will be the approach of this study. The basic principle of the theory of genetic structuralism that the structure of artwork has homology with the structure of society. Something that connects between the structure of artwork and the structure of society is the world vision (*vision du monde*). In other words, the structure of the artwork and the process of its birth can be understood by the mediation of the worldview which is the view of the community of the owner of the artwork. Artists are the mouthpieces of people to express the worldview (Goldman, 1973). The world view is the cultural ideology of a society. According to Raymond Williams (in Wolff, 1981), the position of ideology in society can be divided into two, namely dominant ideology and alternative ideology. This alternative ideology can be either a residual (from the past) or an emergent (a new group expression outside the dominant group). The nature of alternative ideology is oppositional and alternative (Wolff,

1981: 53). The world view is actualized in a variety of art including batik motifs. What is clear is the ideology of farmer batik is an alternative ideology adjacent to the dominant ideology, namely Javanese Keaton's ideology. The farmers' batik ideology includes a co-existing residual ideology (coexistence). However, the ideology may also be called complementary ideology as it appears to complement.

### **Research Review**

In 2014, researchers examined about the values of the nation's character in Lasem batik motif. The study was aware that in various forms of batik stored narration that needs to be elaborated (Sudardi, 2014). 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 some type of batik in Indonesia. This study includes a brief description of the source of the inspection. This research will reveal narrative 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 Ayam Alas Gunung 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 at the end settled in Gunung Jati Cirebon (Djomena, 1990: 41) Maxwell (1990) examines the shift role in the production batik fabric. In talks about changing the role of textiles in Southeast Asia, Robyn Maxwell describes the changes caused by the world community, especially through trade. In addition, changes are also due to interregional transformation. In the field of production, batik also undergoes a transformation, with the emergence of new tools such as batik canthing that was replaced by batik cap. The cast was shifted, the woman remains in the old tradition of batik canthing while men dabbled in batik cap. The emergence of modern tools has posed a serious threat to handmade textile handicrafts. Not to mention the emergence of new European designs such as Pierre Cardin, blue denim, and so on which will make the people of Southeast Asia far from fabric works of his ancestors (Maxwell, 1990: 403). The study of batik motifs and Javanese philosophy is expressed by Sarwono (1997). The study examines the motives of batik in relation to the Javanese philosophy of life, especially kraton. Sarwono research based on Rama cement motif. In his study it is shown that the motif is related to the Javanese view of life that adopted the Ramayana story with the teachings of Hasta Brata (Sarwono, 1997). Certain batik motifs have social function and symbolic meaning, for example sidomukti motif has social function as clothing in marriage. This is expressed by Handayani (2002) who examines the "Symbolic Meaning of Sidomukti Patterns in Javanese Traditional Marriage in Surakarta". Due to the demands of the times, sidomukti motifs have developed. The initial sidomukti was a sidomukti plain motif. This motif is the creation of Pakubuwono IV which expects glory. This motif then develops among them become Sidoasih, sidomulyo, sidoluhur, ceplik wirasat, sidodrajat, and sidodadi (Handayani, 2002: 28). This development is none other than changes in the demands of the bride and groom are expected not only mukti, but also noble, sublime, satria, beautiful, and fulfilled his ideals. Motives Sidomukti is nothing but an affirmation of a collective ideal. When the Mataram kingdom of Islam stood in the 17th century, Panembahan Senapati as the founder of the Mataram dynasty wanted to deviate from the batik motif during that time developed in the kingdom of Pajang. Panembahan Senapati in the establishment of the kingdom is aspiring to be noble. These ideals finally achieved so called "sido mukti" (so noble). The words are then raised into the name of a batik motif called Sidomukti. This motif was later developed by Pakubuwana IV which later developed as a special motive for the marriage

ceremony in the hope that the married bride gets the glory (Handayani, 2002: 18). The study of batik in terms of social structure of Javanese society was studied by Sarwono (2004). This study looks at the development of batik which later developed and associated with socio-cultural conditions. In traditional Javanese societies, batik motifs are used in relation to social status. For example, the machete motif is used by the king and his family while the kawung motif is used by the courtiers. So, batik motif contains a picture of Javanese society structure. In it there are symbols of power to maintain dignity and power in the supporting community (Sarwono, 2004: 50). Research on the motive of parang batik in terms of symbolism in the puppet has ever done by Sarwono (2005). Explained that every batik motif at first always made with symbolic meaning in the scope of Javanese philosophy. The emergence of parang batik motif was also not separated from the socio-political atmosphere. This motif was inspired by Panembahan Senopati's efforts to gain the inner strength of doing the exercises in Parangkusuma. To commemorate this, the parang batik motif appears that this motif was originally devoted to the clothing of the royal family and is sacred. In accordance with the needs, motifs machete then developed into barong parang, parangrusak, parang kusuma, pamor pamor, and so on (Sarwono, 2005: 62). The ideological and social value of Tuban batik motif is expressed by Uswatun (2005). In Tuban developed batik gedhog. The emergence of this batik is closely related to the cultural tradition of Tuban culture that in the royal period confronted the royal center and wanted to stand on its own. Therefore, batik motif that appears to take a different batik motif with a great tradition in the court of Mataram. Tuban Tradition brings a batik gedhog. The term batik gedhog itself actually connotes the wayang gedhog which is a puppet that takes the story of Panji. The emergence of this motif is in order to deviate the motives of the much-inspired wayang purwa. The tradition of batik gedhog then brings out the features of curved lines to fill the space of shading (Uswatun, 2005). The above description shows that the study of batik from the narrative point of view in batik has never been done. Studies focus on processes and types. This study is expected to complement the narrative.

### **Narrative in Batik Farmer**

Batik Farmer is a batik made as a distraction of housewife activities at home when not going to the fields or during leisure time. Batik Petani also called Rural Batik or batik of food is batik commonly used by the peasants where the patterns are still sourced from the palace which then composed with ornaments derived from the natural surroundings, flora and fauna, a picture of daily activities and farming. Since the 1980th, batik Desha began to wriggle. Batik is no longer a sideline, but it is part of the business of the village. They are batik factory workers who are trying to find their own fortune. The motifs of the palace remain known in the batik of peasants, but experienced the development of meaning. Batik sido mukti in kraton interpreted as "to be noble" as a noble, then in the batik farmers this motive is defined to be noble in fostering households. Sometimes it is also interpreted as being a bride. The revelation motif that descends in the palace is associated with the king who got way, and then in the countryside this motif means that the "revelation" in the marriage is expected to be enjoyed with the son and daughter. While the truntum motif is defined to grow the flower of love that already exists, then in the countryside means "the bride is learning to love each other". Village batik motif is also colored with bouquet motif. This motif of flowers or tendrils that form a bouquet or flower arrangement. Buketan is sometimes also in the form of rice or cotton. However, in general the form of flowering stalks. Leaves are generally wide leaves. Buketan also there is a picture of a serpent or a dragon so that appears buketan dragon whisikan (bouquet of dragons who are chatting). Another

animal that appears in this bouquet is generally a small burn. Often also appears in the form of stylir images peacock.

The farmer's batik expresses the hope of a glorious life. Therefore, although there is *sido mukti batik*, but *sidomulya* more popular in the countryside because of these expectations. This is because in marriage the hope is glory. Life *mukti* it for the king, the *mulya* was for ordinary people. The atmosphere of the forest gave rise to a motif of reason-the reason for the voices of the wooded countryside. In this motif is depicted various animals' forest, although at this time the picture of such forest animals cannot be found like elephants, tigers, and tigers. The forest is a symbol of complete perfection of self-sufficient life. The forest is also the symbol of a fertile and prosperous life that is the source of all life in the countryside to pick up wood and fruit.

Batik farmers raised by removing the ban pattern so that there is no collision with batik *kraton*. Batik farmers have a pattern of slopes, but the pattern of the slope is often destroyed so called broken *parang*. The pattern of machete is also often not presented intact because it is considered a ban pattern. Batik farmers are batik rural people who want to live peacefully with nature and the environment. Inside were typical village scenery like rice, algae, rustic plants, small birds, butterflies, and others.

Narrative contained in peasant batik is not a complete narrative. The message conveyed is a message of peace. A peaceful rural atmosphere is reflected in the emerging motives. This is in keeping with the cool rural conditions of peace and still many animals adorn life. However, there is no story to be conveyed. The message is just a short theme such as a noble, peaceful atmosphere, peaceful atmosphere, natural beauty, and the state of the forest. Usually batik is rough and not smooth. Motifs for Batik Farmers vary are a tradition that hereditary according to their respective regions. Usually simple because the maker is not specifically skilled or produces batik. This batik is done on a sideline basis so it is not professional. The coloring was only surrendered to merchants who sell dyes. This type of batik is one of the less creative batik making. This is because the makers are the majority of women farmers who do not have the special skills to make batik and batik not the livelihood of their lives. Batik *Petani* is well known in Klaten, Bantul, Imogiri, Tuban, Tulungagung, as well as Indramayu. Batik farmers also grow in line with the times. Sourced from the batik patterns of the palace, new patterns are born in the around of farmer batik with the station of ornamental shapes of nature. For example, are plants, fruits, insects, small birds and others, for example *Buketan* pattern. Almost in all areas of Java, farmers' batik production activity, which develops in the coastal areas, is the most heavily influenced by the outside world. The product then we know as *wastra batik style pesisiran*.

#### **D. CONCLUSION**

Batik farmers or rural batik is a batik that develops in rural areas in the farmers. At first their batik production was a sideline production, but since the 1980th the peasants made their own batik as a commodity and a livelihood. Batik Farmers describe the village atmosphere, the production is rougher, and the motive is about rural nature like forest, butterfly birds. The *buketan* model dominates production. Batik farmers also change the meaning of batik *kraton* according to the needs of farmers and rural environment.

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