

BATIK MOTIFS MAPPING IN EAST JAVA AS LOCAL CULTURAL HERITAGE DOCUMENTATION

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ABSTRACT

Batik has a charm of beauty that is known by the people, both within and outside the country. UNESCO has recognized batik as a local indigenous cultural heritage of Indonesia. Almost all regions in Indonesia have a batik with the distinctive motifs of each region. The famous batik is Yogyakarta batik, Solo Batik, Cirebon Batik and Lasem Batik. Apart from some batik producing regions, East Java is also one of the areas that producing batik. Batik producing areas in East Java spread in several districts. Each region has its own color and motif. This makes East Java as an area that has a lot of diversity of batik motifs. One name of the same motif usually has the characteristic details of different motifs and staining on each region. Unfortunately, the diversity of batik motifs in East Java has not been mapped in detail in each region. This research was conducted to mapping batik motifs in East Java to be well documented as Indonesian cultural heritage.

Keywords: Batik, East Java, Cultural Heritage

PRELEMINARY

Culture is the whole system of ideas, actions and human works in the life of society. Culture can be realized in three things, namely ideas, activities and artifacts. These three forms of culture are systems that are closely related to each other. In this case the abstract system (ideas) seems to be above to regulate activities in the social system to produce material culture (artifacts). (Dharsono, 2007). Culture is an integrative need, reflecting the existence of human beings as civilized beings. This is because the origin of human as a creature who has a mind, is moral and can be accepted by mind and taste.

Meanwhile, all forms of art along with aesthetic expressions that are present and develop in every culture, tend to differ in style and expression, and have their own unique characteristics. Diversity is what makes the Indonesian nation rich in ancestral cultural heritage that should be preserved and preserved its existence because of the development of the times and the influence of outside culture that gradually eroded the identity of the nation, especially those that occur in the younger generation of the nation that increasingly leave the culture of the nation. Whereas in fact many other countries are interested in the cultural diversity possessed by the Indonesian people, even some of Indonesia's cultural heritage was once recognized as belonging to another country.

One of Indonesia's cultural heritage to be preserved is batik. The term batik comes from the Old Javanese word "amba" and "tik", which means writing or painting dots. However, there are also those who say that the batik is derived from the word "mbatik" which means making a point. However, if

seen in the definition of batik is a technique to hold / block the color on the cloth using night / candle, then colored with a certain process.

The history of batik in Indonesia is closely related to the development of the kingdom of Majapahit, Demak, Pajang, Mataram, Kartasura, Surakarta and Yogyakarta. Batik art is a painting art that painted on cloth that became one of the family culture of kings of ancient Indonesia. Batik initially done only limited in the palace and the results are only used for the king's clothes and family and followers. By the time many of the followers of the king who live outside the palace, then this batik art is brought by them out of the palace and done in their place.

The famous batik is batik from Yogyakarta and Solo. Both batik from this area is widely known to the public because in both regions it is a place of development for the Mataram kingdom centered on the Yogyakarta and Solo courts. Batik kraton synonymous with classic motifs and soğan color. Each motif in batik kraton has a philosophical meaning. Apart from these two batik regions, East Java also has an important role in batik preservation. East Java has many batik areas. Batik area in East Java spread in several districts. Each batik area has its own characteristics.

EAST JAVA'S BATIK

East Java's Batik is known to have a free motif. Unlike the batik motifs originating from Yogyakarta and Solo that are closely related to motifs that have a special grip. East Java batik motifs tends to be free and ornament is naturalist. East Java batik is also famous for its application of bright colors. (Interview, Lintu T. May 2018). Similarly, batik from the area of Central Java (Solo / Yogyakarta) batik in East Java at the beginning of its manufacture was only worn by the kingdom and its followers. By the time, the royal followers who lived outside the palace brought batik art out of the palace area and began to be imitated by local residents, especially mothers. Habits of mothers working on batik is the beginning of batik craft can be widespread.

Batik in East Java is spread almost evenly in several regions / districts in East Java. Each region has its own characteristics, these characteristics are reflected in the depiction of each motif. In general, the identity or characteristic that is reflected in the batik motif is influenced by the surrounding environment. The colors and lines produced by East Javanese batik motifs are more assertive and the motives are not related to certain standards, so the craftsmen seem more free to be creative. In general, the depiction of the motive is large. The depiction consists of main motifs, additional motifs and fill motifs. The idea of creating a motif comes from the natural environment such as plants and animals typical of the region. The distinctive characteristics of East Javanese batik with firm colors and lines and also there is no grip on this are in line with the character of most East Javanese who are hard, free and do not want to be regulated. Batik motifs that are done are influenced by environmental conditions and characteristics of the batik maker. For example, Madura motifs and colors tend to be rough and firm.

In East Java there are five major batik areas known. It is said that the main area is because the five regions already have a batik history since the times of the kingdoms of Mataram and Majapahit. Where the batik area has motifs that have special meaning. The batik areas are Madura, Tuban, Sidoarjo, Tulungagung and Banyuwangi. Even so, actually at this time many new batik craftsmen have appeared. It was said that new batik craftsmen had started their business in the past few years. This happens because of the spirit of the people of Indonesia to preserve batik batik since recognized by UNESCO as the original culture of Indonesia. In general, the motives they created in the form of new motif motif without special grip, usually they raised the idea of creation of motifs from plants and animals that grow around the batik area. (Interview, Lintu T. May 2018).

MAPPING OF EAST JAVA'S BATIK MOTIFS

East Java is a province in the eastern part of the Java island, Indonesia. East Java has 38 districts. From each district has a variety of art and culture that developed well, one of them is batik. Batik is growing rapidly in production and marketing in several regions in East Java. Batik areas in East Java can be divided into two major batik areas, and new batik areas. The main batik area is a batik area that has been developing since the days of the kingdoms of Mataram and Majapahit. Where, each of the batik regions still produces classic motives in which there are philosophical meanings. Philosophical meaning evolves according to the culture in the environment. The meaning and philosophy of a batik can be seen from the depiction of the motif and the determination of its color. Certain motives have a close meaning to noble messages, as well as color, each color has a certain meaning. So that a piece of batik fabric is made not only used as a fulfillment of clothing, but is full of messages and aesthetic value. While the new batik area, a new batik area or newly developed in recent years. In general, this new batik region produces batik only for fulfillment the clothing material. Usually they produce batik with lifting patterns of plants or animals typical of the local area. The results of the production of batik cloth are usually used for office uniforms, schools and daily textile needs (Anshori, 2011: 12).

In East Java there are five main batik regions, namely Sidoarjo, Tulungagung, Madura, Tuban and Banyuwangi. Of the five batik regions, they still create classic motifs that are full of meaning, for example, machete, gringsing, udan liris, kawung etc. Although creating the motifs created has its own meaning, in its depiction it is more flexible when compared to classic batik motifs with the same motif names from Solo or Yogyakarta. In the batik area of East Java, it depicts classic batik motifs that are geometric in shape by combining with buketan (plants) and animals.

1. Sidoarjo

Sidoarjo is one of the batik centers in East Java is quite famous. According to the story of elders who are involved in the world of Sidoarjo, this batik center has been around since 1675. The name of the legendary batik-producing area in Sidoarjo is Sekardangan. In addition to the area sekardangan, jetis village is another area which is also the center of batik motif development Sidoarjo.

At first the famous batik motif of batik Sidoarjo is Utah rice, bayem flower, and sugar cane garden (pring sedapur). Rice Utah has the meaning of abundance of food in Sidoarjo, especially rice. The motif of sugarcane garden as a symbol that once sidoarjo known as sugar-producing areas that have a lot of sugar cane garden. The flower motif of spinach is a reflection of the number of spinach vegetables in rural areas of Sidoarjo. Along the development of time there are bebrapa motif that developed in Sidoarjo the motif Mahkota, Sekar Jagad, Manuk Cipret dll.



Picture 1. Crown Motif

Crown motifs are motifs that have grown and developed into many variants outside of Sidoarjo. One of them is developing in the Madura area. The Crown motif is one of the most popular and much-loved motifs of Sekardangan batik. Crown motifs began to develop in Sidoarjo around the 90's, Crown motifs were usually given when delivering applications that would later be used at the time of marriage. The beautiful motif is expected to bring beauty to the household ark that will be waded.

2. Tulungagung

Tulungagung is a batik area that was formerly known as Bonorowo. This area developed since the Majapahit government. There are several batik areas in Tulungagung namely Kalangbret (Mojosari), Majan and Ringin Pitu. Each region has a distinctive motif developed until now. Kalangbret is famous for the Gringsing Motif, Sido Mukti, Lereng etc. Majan has distinctive motives in the form of Lengko, Buron Alas, Sekar Jagad, etc. While Ringin Pitu develops with classic motifs such as Wahyu Tumurun, Gringsing, Lereng, Udan Liris etc. The motives that are most made in Tulungagung are the motifs of Ceprik Gringsing Bouquet, Pacit Ungker, and Buketan. Lengko motif (derived from the word curved in Javanese which means elbow). This motif has the meaning that in life there must be a ride or winding. Wahyu Tumurun's motif is symbolic of revelation or the blessing of God Almighty. Wahyu Tumurun in Tulungagung is different from the Wahyu Tumurun motif made in Yogyakarta, the distinction is on a white background and has a fairly dense typical Tulungagung isen-isen.



Picture 2. Lengko Motif

3. Madura

Madura is one of the most developed batik regions in East Java. This is because the Madurese people in addition to producing batik cloth, the local people also still use batik cloth as the main clothing, not only made into clothes but used as a sarong used daily. The sarong is worn by both men and women. The batik crafter in Madura is divided into 4 regions, Pamekasan, Sumenep, Sampang and Bangkalan (Tanjung Bumi).

Pamekasan Regency is one of the batik producing regions with a large enough production scale. This is because almost every citizen has batik industry at home. Most of the people's livelihoods work on batik production. In Pamekasan district the batik area is located in the villages of Toket, Kowel, Beduq and Podhek. Padek is a premium batik-producing area, said to be premium batik because the area produces batik with very fine quality as well as very good coloring. In the marketing pamekasan batik also went well, as evidenced by the existence of Pasar 17 Agustus, the market is a market that is open only on Thursdays and Saturdays. The market is one of the biggest batik markets. Most of Pamekasan batik has floral motifs (flora). It's different from Bangkalan batik. In Bangkalan the motives that developed include animal motifs (fauna). Whereas batik in Sumenep has many Potehan motifs or has a white background with wood fiber isen-isen.

4. Tuban

Tuban is one of the batik regions in East Java which is famous for its Gedog batik. Gedog Batik is a batik that is used using typical ATBM woven fabrics in rural areas in Tuban. The loom is not this machine has the sound of a dock, dock, dock ... when it is being used to make cloth, so it is called Gedok. Even more specifically, this gedog woven fabric is not in the form of spun yarn that is made using machines, but manually rolled directly from lumps of cotton fibers produced from local cotton plants.

The beginning of the Tuban's gedog batik originated from Kedungrejo Village, Kerek District. The gedog woven batik is divided into two types, the first is a two meter fabric for long cloth, and the one that is narrower lengthwise for the shawl. The famous Tuban batik motifs are classic noble motifs such as the Panji motifs. Panji is interpreted as Prince. Panji Motif is a motif that used to be used only by

nobles with prince status. Besides the Panji motif, batik cloth in the form of a sarong or long cloth in Tuban has a motif next to Kijing Miring and Ilir-ilir. Batik motifs, whatever he uses, are Selimun, Lokcan and Kembang Waluh motifs.

5. Banyuwangi

Banyuwangi is one of the batik regions in East Java which has developed since the Majapahit era to develop a batik culture. Batik motifs that develop in Banyuwangi are motifs that have links to legends and local culture. Gajah Oling motif is a motif that is characteristic of Banyuwangi batik. Gajah Oling motif is believed to be the oldest motif in Banyuwangi when compared to other motifs. In addition to the Gajah Oling motif there are also motifs developed in the Banyuwangi batik industry, including the Sekar Jagad Banyuwangi motifs, Gempal Padas Banyuwangi, Gedhegan, Sembruk Cacing, Kangkung Setingkes, Ukel, Blarak Semplah, Mata Pitik, Sulur, Gendo Biru, Barong, Bambu, Kembang Titik, Akar-akaran, Semanggian, Kipasan, Galaran, Kopi Pecah and Jeron SS. Even though there are people who have the same name as batik in other places. Batik motifs in Banyuwangi have been modified from traditional forms so that the design look is different. In the depiction of some of these motifs can be mutually integrated or displayed individually, and of course with the main motif of Gajah Oling. Gajah Oling Ornaments are a combination of the description of the Elephant proboscis and the Oling Eel visualized in the form of arches that resemble question marks. The shape of the Gajah Oling Motif can be combined with various ornaments in large and small sizes. This ornament is the spirit of Banyuwangi batik.

New batik areas in East Java include Probolinggo, Batu, Malang, Bondowoso, and Surabaya. Probolinggo develops with its distinctive batik known as "Batik Manggur". As the name implies, Probolinggo batik lifts the motifs of the plants that become the area's commodities, one of which is the Grape motif. In addition to the grape objects that are used as motifs are mangoes and tobacco leaves. Not much different from Probolinggo batik, Batu batik also lifts plant icons in the area, namely apples. In addition to apples, the idea raised as a batik motif is bantengan. Bondowoso developed with contemporary batik that lifts the Pohung cassava motif and its leaves. Surabaya developed with batik motifs that raised the idea of clover leaves, mangroves, suro fish and boyo. Each of these regions raises the peculiarities of plants and animals from each region to better introduce the identity of each region.

CONCLUSION

Based on the explanation of the data above it can be concluded that East Java has a diverse batik area. The batik area is spread in several districts in East Java. The batik area in East Java can be mapped into two, namely batik areas that have existed for a long time, namely since the time of the kingdoms of Mataram and Majapahit succeeded in Java. The batik areas include Tulungagung, Sidoarjo, Tuban, Banyuwangi and Madura. The batik area produces classic batik which is full of philosophical meaning for each motive. In addition to the batik area that has been developing since the royal masses in Java, there is also a new batik area that has only been producing for several years. The new batik area raised

motifs from plants, animals and local regional cultures. This is intended to create the identity or icon of the area.

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