



Batik in the Joint Business Group of Sidomulyo, Tegal: A Case Study of the Ornamentation, Function, and Inheritance

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Abstract

Producing art is a human need. This research focuses on the art production in the form of batik made by Sidomulyo Joint Business Group in Pasangan. This research aims to analyse the ornamentation of batik, explain the function of batik, and the inheritance to the next generation organized by the business group. This research employs qualitative method with socio-cultural interdiscipline and art. The researchers collected the data through observation, interview, and documentation. The analysis of the data focuses on the aesthetics, function, and the concept of inheritance (internalization, enculturation, and socialization). First, the business group produces batik with variative and aesthetics value. Second, the batik provides human value for the source of living, socialization, and cultural preservation. Third, the inheritance works through family's intergenerational transfer and informal education. Batik Tegal has varied motives. The producer may preserve it by motivating the younger generation to keep on producing the batik in Tegal. As a suggestion, this research can become a reference for future generation about batik in Tegal and how to do it.

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INTRODUCTION

Indonesia has batik as one of its cultural inheritance. Batik is a cultural product which exists for centuries and develop through the modernization. The cultural product has a historical value in Indonesia (Djuemena, 1990: 9).

In fact, batik is an original product of Indonesia. There was a dispute upon its claim with Malaysia. However, UNESCO has already decided that Indonesian batik is an intangible world cultural heritage since 2nd October 2009. Afterwards, the government regulated 2nd October as the National Batik Day in Indonesia through the Presidential Decree Number 33 Year 2009.

Batik Tegal has developed since the 19th century. Originally, batik Tegal came from Surakarta kingdom. The development of this batik reached its peak in the independence of Indonesia. Anyhow, batik Tegal has faced changed and innovation on its motives based on the demands of its audiences. Technically, batik Tegal has non-classical motives which inspiration came from local floras and faunas (Kusrianto, 2013:209). Hence, the products is different in comparison with other coastal batik productions, which have brighter colour.

Sidomulyo business group is a home industry of batik owned by Sunaryati. The business initially began with the name of Umar Hasan Afif's Sidomulyo Batik Studio in 1988. The business works in the countryside and mainly produces conventional coastal batik. In details, the batik manufacturer operates in Desa Pasangan. The researcher is interested to research about this village in order to preserve the cultural heritage as well as to portray the economic activities.

Batik Tegal from Sidomulyo group has its authentic artistic values on its motives. The famous motives are *godhong lompong*, *tambangan*, and the tail of squirrel. The composition of the motives are widened and dynamics. The colors of the batik are brighter for the modern motives and darker on the traditional ones. The researcher measures the quality of the arts based

on the elements of points, lines, forms, colours, unity, harmony, symmetry, balance, and contrast (Dharsono, 2004: 3).

Recently, there are many batiks developed outside of Tegal. Yet, batik Tegal can survive with its dynamics and attraction. Ironically, the modernization makes younger generation does not interest in it. Therefore, this research formulates the gap of interest and business group as a problem to solve based on the questions of: how is the ornamentalations, functions, and inheritance of batik in Sidomulyo joint business group. The theory of aesthetics shows that ornamentation works based on elements and principles of beauty (Ocvirk, 1998). Meanwhile, Rohidi (2000: 22) theorizes that ornamentation is a part of human needs, which are based on three types, which are (1) primary needs, (2) secondary needs, (3) integrative needs. Later, Koentjaraningrat (1986: 228-233) mentions that the inheritance of batik happens in socialization, enculturation, and internalization.

In relation to this research, Sari (2012) found in her research that batik is a lucrative source of economy for a home industry. Batik also helps people express their ideas. In another research, Andrianus (2016) states that the statue production of *Pantak Dayak Kanayatan* is based on the social dynamics. Lastly, Anik Rahmawati (2017) presents that the inheritance of reliefs arts in Jepara Carver studio is according to family work or informal education. The aforementioned prior researches made the researcher wanted to analyse the batik manufacturing in Sidomulyo group, Tegal.

METHODS

This research utilizes qualitative interpretative methods. This research emphasizes on description from words, sentences, and observation. The researchers tried to answer problems based on the physical condition and socio-cultural condition of Sidomulyo group. This research employs interdisciplinary approach by merging more than one disciplines to create innovated methodologies in relevance with the contexted

problems. (Rohidi, 2011: 61) The analyses of the research uses the artistic visual of Ocvirk to know the characteristics of batik. To analyse the personal, social, and integrative function of batik, the researcher uses the theories of socialization, enculturation, and internalization. The researchers collected the data from interview, observation, and documentation. Later, the researchers validated the data through triangulation. The analysis of the data was through interactive model of analysis from Miles and Huberman which is translated by Rohidi (2011: 10) as data reduction, presentation, and verification.

FINDINGS AND DISCUSSION

The Analysis of Ornamentation to Batik Tegal in Sidomulyo Joint Business Group

Ocvirk (1998) opines that in manufacturing arts, there should be high level of accuracy to design the lines, texture, colour, value, and organization to the rhythm, repetition, unity, balance, domination, harmony, and contrast.

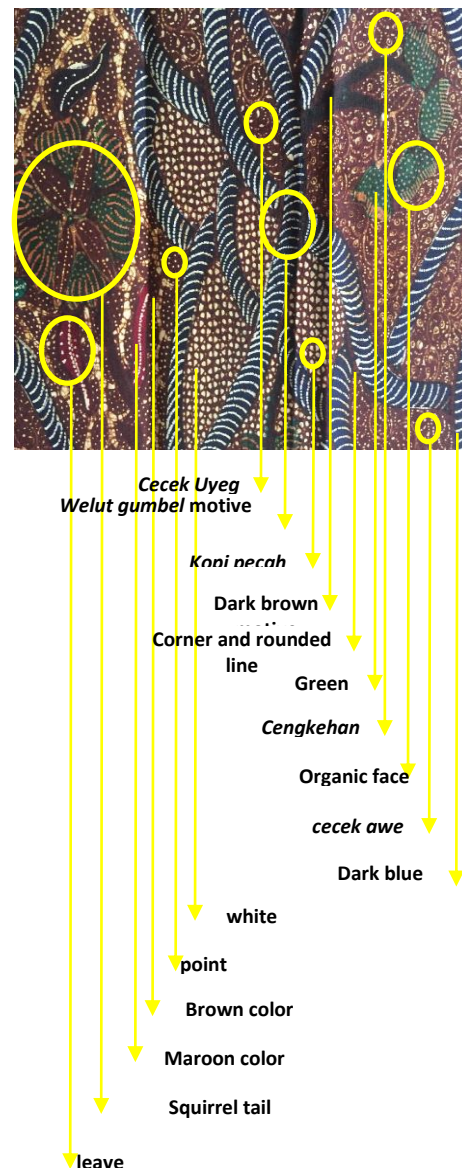


Figure 1. Welut Gumbel Motive

Welut gumbel uses brown as its base colour with white contouring. The main subject of this motive is the *welut* or an eel. From the motive, the cloth displays some eels in dark blue with rounded point on. Besides, there are flowers and leaves on the batik in maroon and green. The motive is combined with the motive of *kopi pecah*, *cengkeh*, *cecek uyeg*, *squirrel tail*, and *cecek awe* in white and points in each motive.

Fine Arts Elements

Line, the line in this motive is rounded on the supporting motives. The rounded line came from *welut gembel*, squirrel tail, and organic elements of flowers and leaves. In a whole package, the rounded line dominates the motive. Besides, the line is made of the repetition of points.

Shapes, the shape of the motive contains organics and cornered elements. The elements are in the forms of flowers and leaves, while the corner is seen through the form of the leaf.

Color, the dominant colour of the motive is brown, dark blue, and white. The other colors are maroon, and dark maroon. Brown covers all base of the cloth. The white and dark blue covers the complementary motive and the pointed part which cover the main motive. Meanwhile, the colour green exists of the flower, and maroon is on the leaves.

Visual Principle

Rhythm, the rhythm of this motive exists through the ordered repetition of lines, shapes, and colour.

Balance, the arrangement of motive in the motive is in asymmetrical balance.

Domination, the subject of *welut* or eel becomes the dominant focus of the visual.

Harmony, the organization of the look results the harmony which supports the combination of shapes, line, and colour.

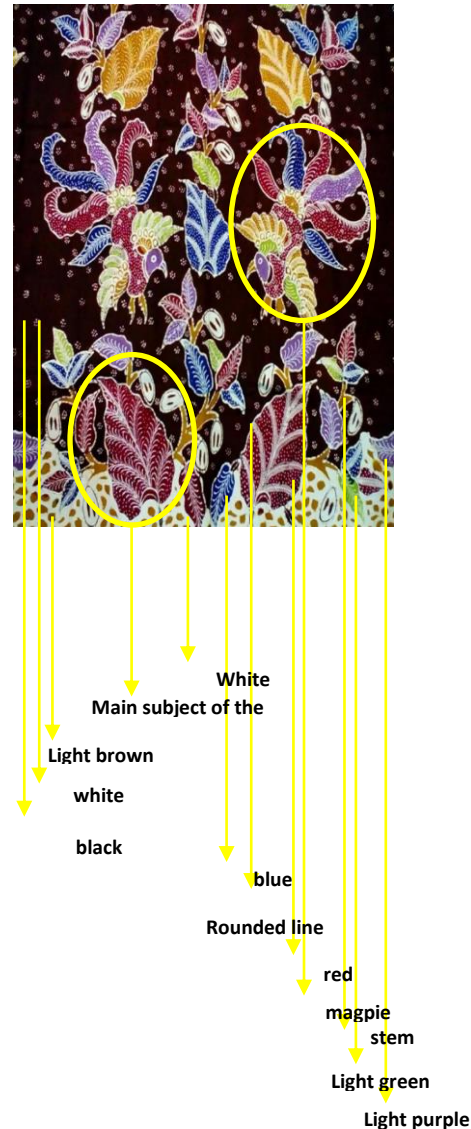


Figure 2. Leafy Leaves Motive (Godong Lompong)

Motif *godong lompong* contains dark maroon as the base color with the domination of rounded and wavy lines on the complementary motives. Besides, there is an organic shapes on the motive as the complementary colour, which are dark maroon, brown, blue, purple, and green. There is a drawing of square-tailed drongo-cuckoo to support the motive.

Fine Arts Elements

Points, the points of the stuffing in the subjects.

Lines, the lines of the motives are the rounded and wavy lines on the main subject. The rounded and cornered line through the organic shapes follows the line.

Shapes, the shapes of the motives are dominated by flowers and leaves.

Colour, in a complete explanation, the dominant colour of the motives is dark maroon, brown, blue, purple, and green. The surface pattern is covered in maroon. Meanwhile, the main subject is in white.

Visual Principle

Rhythm, the rhythm of the motive comes from the combination of lines, shapes, and colour of leafy in ordered repetition.

Balance, the organization of the elements is in asymmetrical balance.

Domination, the domination comes from the shapes and colour. The main subject of this motives are the leaves and the square-tailed drongo-cuckoo which are drawn in rounded and wavy lines.

Harmony, the harmonization of the fine arts elements comes in the use of rounded and wavy lines combines with dark and light colours in contrast. Besides, there is also a balanced display of main and complementary motives

Based on the aesthetics analysis of batik in Sidomulyo group, the characteristics of their batik production are as follows.

Table 1. The Characteristics Of Batik

Characteristics	Uniqueness
Ideas	Mainly based on Tegal's local environment (nature, physical, and socio-culture)
Complementary Motives	Contains the complementary motives in each patterns
Main motives	The main motives is supported by the complement
Visualization	Provides simple

	ornaments with complicated supporting elements
Technique	Handmade
Colours	Varied and contrast
Motive display	Simple motives

From the table, the characteristics of batik in Sidomulyo has 7 distinguish points, which are the ideas, complementary motives, main motives, visualization, technique, colours, and motive display. The motives are inspired from villagers in Pasangan's daily life. As in Jazuli (2014: 37), all arts product come from the social condition of the community where it belongs.

The Function of Batik for the Batik Dealer of Sidomulyo Business Group in Pasangan Village

There are three function of batik, which are (1) primary, (2) secondary (social), and (3) integrative (culture). First, the primary function of batik is becoming an economic source of people in Pasangan village to fulfil their basic needs. Sandangan's villagers get the money from the process of production to the distribution of the batik. The workers of the group consist of designer, colouring, blocking, handwriting, finishing. The process involves outsider of the business group's family to ensure that batik is transferred through generations in different themes and ideas.

Second, batik has a social function to engage the community in interactions, communications, and learning situations. Therefore, people can sustain, preserve, and develop their living situation. In Malarsih et al, (2017: 137) the social system of human represents the human action in it.

Third, batik has a cultural function to express ideas and beauty. The idea is in line with Triyanto (2016:7) that art has an important function to develop the aesthetic awareness and to engage with the environment. The idea is also supported by Wadiyo (2006:66) that art is also

used as the tool to express needs of social and cultural expression.

Batik is a result of inheritance of knowledge, value, and skills through the process of non-genetical enculturation. Based on the interview with Siti Sunaryati, batik should be continuously inherited to preserve the cultural knowledge, skills, and identity of Javanese people.

The Inheritance of Batik in Pasangan

The first batik dealer in Pasangan was from Nurahmah family. Nurahmah is the first person who learned how to make batik. After that, Siti Sunaryati and her husband followed Nurahmah's career path to become a modernized batik producer. Later, these families inspired the establishment of informal education institution named Sidomulyo business group which has initiated batik studios in Sidomulyo, such as Umar Hasan Afif batik studio, which is owned by Siti Sunaryati. The latter studio has produced many batiks in localized to modernized motives which attracts many consumers inside or outside of Tegal. The studio also introduced decorative motive to batik dealer in Pasangan. The studio preserves batik by combining the production of modern and conventional motive. This conservative value is important to preserve, research, and document the traditionalism in batik Tegal's development (Triyanto et al, 2016: 95).

The Inheritance of Batik in Nurahmah Family

In Nurahmah family, Nurahmah and Kusen were the couple which initiated batik production in Pasangan village. Initially, Nurahmah gained her knowledge of batik production from *Sekolah Kepandaian Putri* or Women School which was established by R.A. Kardinah in Dutch colonial period. The couple inherited the batik to their kids which are Wasripah and Soliha. Wasripah then married to Mu'min and gave birth to nine kids. Three of their kids followed their path of producing batik in Pasangan, which are Alfiah, Khaerillah, and Asrori. Asrori was the first kid of the family.

Asrori married to Siti Sunaryati as the initiator of batik village in Pasangan.

Batik Inheritance System in Sidomulyo Business Group

Inheritance is an education system. Inheritance inserts culture to human behaviour or attitude. The success of inheritance comes from the change of attitude from the educator and the students. In cultural system, education is a tool of habituation and life quality improvement in the future. In the society's point of view, education is an attempt of transferring the cultural value from the past to future generation. In that process, the culture transfers through socialization and internalization that it maintains its value within the society.

The inheritance of batik in Sidomulyo joint business group comes from the socialization of batik and the workshop of batik to locals. Then, the enculturation happens from the imitation of action which results the learning of batik. The application of this method allows the future batik dealer to insert local value and grow interests to their culture. This idea is the form of value transmission and skills from youngsters to adulthood. The transfers of batik in intergeneration supports Fitriani, Hartono, & Triyanto (2018:181) that the function of art is not only to preserve a culture, but also to develop it.

CONCLUSION

The ornament of batik in Sidomulyo joint business group comes from the creativity of its dealers. The production of batik has a social function to transfer the culture of batik production through generation. Therefore, the phenomena become an inheritance process of batik as a culture and a business as a source of living.

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