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REVITALIZING TRADITIONAL IMOIRI WRITTEN BATIK STYLE IN
YOGYAKARTA AS A NEW REPRESENTATION OF CULTURAL
CAPITAL IN INDONESIA

*Sugiyamin¹, Kukuh Pamuji², Moh. Rusnoto Susanto³, Dio Pamora⁴,
Heri Cahyo Nugroho⁵ Dwi Susanto⁶, Sigit Purnomo*

^{1,3,4,5}Art Education Program-FKIP UST Yogyakarta, ²STIP-AN Jakarta

Email: sugiyamin@gmail.com, kukuh_ces13@yahoo.com, rusnoto@ustjogja.ac.id,
diopamola@gmail.com, nugrohohericahyono@gmail.com, dwi.susanto@ustjogja.ac.id

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Abstract

Batik was recognized by the world through UNESCO as an intangible cultural heritage on October 2, 2009 so that Indonesia should be proud of this coronation. This decision did not escape the repertoire of batik in an agrarian country which thrives on thousands of patterns and a wealth of philosophical values. Batik is a form of masterpiece which is a marker of the origin of the batik. The traditional batik style of Imogiri Yogyakarta has the characteristics and characteristics of a batik producing area with a sociocultural background. The research objectives are (1) to describe the efforts to revitalize the style of written batik as an effort to represent a new representation of the traditional written batik of Imogiri Yogyakarta, (2) to describe the traditional batik style of Imogiri Yogyakarta as a new representation of cultural capital in Indonesia. This type of descriptive qualitative research with a historical approach. The results of this study present (1) a form of revitalization of the written batik style as an effort to represent a new representation of the traditional written batik of Imogiri Yogyakarta, (2) a new representation of the cultural capital of the traditional Imogiri batik style of Yogyakarta.

Introduction

After UNESCO decided on batik as an intangible cultural heritage, the Indonesian nation so that this decision was evident from the strength of the repertoire of batik in an agrarian country that thrived with thousands of patterns and a wealth of philosophical values. From generation to generation, it has been passed down by our nation's ancestors with the enrichment of motifs and techniques that grow from local wisdom that describes socioculturalism. So that batik is still protected, maintained, and preserved its existence. Most of the

scattered areas in Indonesia have a distinctive style as cultural identity as cultural excellence and natural wealth.

Batik that persists in traditional decorative forms with a choice of colors applied to its decorations, regardless of the technique and color material used. Batik is a form of masterpiece which is a marker of the origin of the batik. The similarity in color and decoration applied by the craftsmen reflects the cultural background of the Imogiri regional batik craftsman community, which can accept the culture that comes from outside, namely the batik culture from the Palace.

The existence of good relations between cultures comes from outside, and can be accepted harmoniously by Imogiri batik craftsmen. Finally, the motives that are created by the supporting community themselves, then the forms are in accordance with the wishes of craftsmen in the Imogiri area. So as long as there is nothing new that the community wants, the existing motives will always be satisfying. The persistence of this style over a long period of time, after several craftsmen tried with several techniques, and the colors applied were never welcomed by consumers, the motifs that were produced remained in traditional batik motifs. According to its history, batik was originally an art form of Javanese royalty. However, some would argue that batik was also popular among the people not only the royals because of the craftsmanship required in the process. Making batik requires a *canting*, and only with the right amount of skill could a woman do that. It also denotes an accomplishment in cookery and housewife arts to Central Javanese women [1].

The traditional hand-written batik style of Imogiri Yogyakarta is evident in the artistic appearance of the various decorations that are used or applied to the pieces of batik products that always maintain the traditional and classic image. This traditional hand-drawn batik style is influenced by several factors including; philosophy, culture and symbolism that are believed to have a strong belief and understanding, that making batik art by applying traditional motifs is a dedication to its ancestors, especially the aristocrats and families of kings or sultans. The research objectives are (1) to describe the efforts to revitalize the style of written batik as an effort to represent a new representation of the traditional written batik of Imogiri Yogyakarta, (2) to describe the traditional batik style of Imogiri Yogyakarta as a new representation of cultural capital in Indonesia.

Method

This type of descriptive qualitative research with a historical approach. Qualitative methods that describe social values that are based on the development of historical and cultural ideas. Researchers try to understand the socio-cultural context by collecting information that serves as data. The researcher collects the data personally with full understanding of the social and cultural values attached to it. It is a descriptive research with an interview technique. Deriving meanings is, therefore, an active process arising from interaction in a community [2]. To obtain comprehensive data about batik, with respect to its background, meaning, and values was carried out. It is an important step in building a research framework on batik. Second, a visit to the location of Imogiri Yogyakarta to get Imogiri Yogyakarta batik cloth which serves as a visual description of the traditional Imogiri Yogyakarta Batik motif. Then the researchers conducted interviews with craftsmen and analyzed batik motifs which are closely related to the cultural potential of Imogiri Yogyakarta.

Result and Discussion

1. Revitalization of Traditional Imogiri Batik Style Yogyakarta

The formation of the Imogiri batik style cannot be separated from the initial choice of Imogiri hill as a burial area for the kings of Mataram. At that time many courtiers were assigned to the Imogiri tomb. The court servants, their wives

already have batik skills as a result of a form of Javanese traditional education, which is obligatory for every adult woman not to leave the house. Then do seclusion with the aim of preparing to be a faithful wife, good at managing, cooking, cooking and macak. Macak in this case a wife is required to have the skills to make batik, weave, and weave.

Batik from time to time has undergone various changes, both in motifs and modification of its visual presentation, as part of the revitalization of Imogiri Yogyakarta traditional written batik. Revitalization efforts naturally occur due to various needs that are closely related to changing world trends. Changes in world fashion trends direct the function of batik from daily fashion activities, official state event activities, to the current trend of international fashion shows. This is because the batik motifs develop over time as a creative representation of the user community. When viewed from the historical development from Java to Madura since the colonial era, it has continued to develop which dynamically grew, developed and was sustainable. Stated that batik was the most fashionable of all Indonesian craft techniques between about 1895 and 1930 [3]. In Java and nearby, Madura batik emerged as one of the great art forms of Asia [4]. Batik motifs continue to develop.

The motifs that are applied are batik motifs that are commonly used in batik which functions as a traditional ceremonial system of the palace, such as coronation of kings, weddings, pilgrimages to the grave, so that the batik that develops in Imogiri is batik that comes from the palace culture or the Yogyakarta Palace style.



Gambar 1. Motif Batik Tulis Parang Barong, Sido Asih, dan Parang Gendrah

The formation of the traditional Imogiri written batik style is supported by several factors, including life background, community culture, and basics of symbolism.

a. Batik as a Representation of Philosophical Values

Philosophy is a view of life that is believed with the whole personality, so that philosophy does not only think, but also follows the will, heart and faith (belief), in short the whole life. All aspects that are alive and have philosophical values become the spirit of Javanese society. In Javanese customs, it can be seen that symbolic attitudes and actions are still abstract or can be said to be a slogan in action. Motto or ideas, values, norms, rules as a complex of ideas, which is the first form of culture, which functions as a code of conduct that regulates, controls, and directs people to human actions in society. Currently, social conditions are being threatened by social changes caused by global cultural flows. The circle of the study of philosophy also focuses on the substance of social changes triggered by the sophisticated communication technology and digital simulations that surround every activity of today's society [5].

If the idea is actually implemented by the community, then it is called a complex of human-patterned activities in society, or it is called a social system as the embodiment of both cultures. As a continuation is the third form, in the form of

cultural objects created by humans. As a community member or human beings engaging in social interactions, the main characteristics of the interaction process are: (a) the number of parties conducting the interaction is more than one person; (b) there is a communication between the parties using certain symbols; (c) the existence of a time dimension which includes the past, present, and future; and there are certain goals. [6]

Soekanto explained that if social interactions repeat themselves according to the same pattern and last for a relatively long period of time, social relations occur [7]. If the social relationship is carried out systematically and according to certain rules, it will turn into a social system. The main key to creative activity is the artist as an actor, because there are two strong tendencies, firstly an interest in life, and secondly a desire to communicate experience [8]. The results of the two elements will produce a meaning from life experience. The interaction of several cultural elements ultimately results in a belief that by creating a style with existing motives it will shape the behavior of life in which the community is located. This is manifested in the form of motifs from the batik craft in Imogiri. Visually, the motif shows that there are natural elements that are taken as decorative patterns to become a vision in the hearts of craftsmen, even though they are inherited from their previous ancestors. The persistence of the traditional batik motifs in Imogiri is based on a very strong Javanese philosophical belief, namely the fear of qualms, so that the pictures or motifs that are done show the behavior of Javanese people in general and batik craftsmen in particular.

b. Sociocultural as the Forming Capital of the Traditional Imogiri Written Batik Style

Cultural life influences social behavior which forms it as part of the local community habitus. Pierre Bourdieu defines habitus as conditioning associated with the terms of the existence of a class. Disposition systems hold time and can be inherited, and built-in structures will function as structured forms and results of a habitus. [9]. This habitus will form a creative group of community culture, especially the socio-cultural life of the Imogiri written batik craftsman in Yogyakarta.

The process of forming the batik style in Imogiri cannot be separated from the existence of a cultural interaction, especially from the palace environment which places the king in the highest position, namely his existence is believed to be the representative of the gods in the world. The clear difference in status between the king and the people resulted in social stratification in the structure of society. The structure of the agrarian feudal society continued, which in turn divided Javanese society into three groups, the three groups of people were Uttamaka (king with his palace environment), Madhyama (priests with his staff, and Nista (common people).

In the structure of feudal society, there are clear boundaries between the king and the people. The art and crafts used by the king would not be made and imitated by the people, because this was considered taboo. As a result, the production of handicrafts is very limited. The broken machete motif at the time of Sultan Agung is a symbol of the barrier to all damage. The presence of broken machete decorations is related to the process of creating these decorations. According to Kuswaji Kawidrasusanto, the motif of the parang was damaged, created by Sultan Agung [10]. Sultan Agung's position as the king of Mataram allows the presence of this symbol. In the Javanese people's belief, the king was seen as the carrier of divinity in the world, so that all the decrees of his work were seen as the bearer of the essence of that divinity, so that every king's work was seen as a sacred radiance and had a connection with divinity.

c. The Value of Symbolism and the Existence of the Local Spirit of Yogyakarta Culture

The existence of the Imogiri Yogyakarta batik style is actually a strategic part of maintaining and preserving the local culture that has been passed down from time to time. The power of this local genius serves as a cultural filter to ward off the flow of globalization. The same thing was stated by Efianingrum The intercultural interaction, the local culture and the global culture, in several steps directly or indirectly causes cultural competitiveness resulting in the fading or disappearance of a culture. Local cultural resistance comes as an opposition to global culture [11]. Batik Tulis Imogiri Yogyakarta grew in a sociocultural environment with very strong social and cultural capital in the Mataran Kingdom area which is still sustainable. Geographically, the Imogiri area is around the Tomb of the Kings of the Kingdom of the Yogyakarta Palace, which until now has remained part of the cultural heritage, Yogyakarta Special Region. Currently, researchers and academics often explore philosophical values as a symbolic reflection of society that is believed to be today.

Community life is influenced by symbolic behavior. Symbols have been used for a long time, both by individuals, ruling groups, tribes and by nations on this earth [12]. In English, a symbol is a sign, symbol, badge. The notion of symbols or symbols is related to several uses, as described in the International Encyclopedia as follows (1) Symbolic logic, also called "formal" or "mathematical" logic, the systematic study of logic in which extensive use is made of special symbols. (2)) Symbolism in art, representation by symbols. In medieval art, for example, an eagle was used to represent. (3) Symbolism in literature, is the use of image to represent feelings and ideas [13].

Thus, symbols or symbols are objects or images as a form of depiction of a will or a purpose. In this case the symbol or symbol can direct and uniform the way of thinking, or provide a statement of hope and purpose. Loro Blonyo, a couple sitting side by side in front of the pasren, functions as a decoration. Its symbolic meaning is the natural amalgamation of opposing elements and symbols of the beginning of heredity and fertility. This is associated with the symbol of Dewi Sri and Sadono as symbols of the goddess of fertility. Dewi Sri is known among Javanese farmers as the goddess of rice or fertility. Dewi Sri's story has a lot to do with the lives of the farmers. The name Dewi Sri is glorified by farmers in wayang plays such as "Sri Mulih", "Sri Sadana" [14]

2. A New Representation of the Cultural Capital of Traditional Imogiri Written Batik in Yogyakarta

In every culture, existing symbols tend to be made or understood by its citizens based on concepts that have a fixed meaning for a certain period of time. In using symbols, someone always does it based on the rules to form, combine various symbols and interpret the symbols that they face or stimulate (Suparlan, 1980: 241).

In the Imogiri batik area, the colors applied to the motifs are limited to white, brown (soga), dark blue (medel), and black. The meanings of color in batik art can be viewed from several aspects. Among others: (a) Aspects of religion; white color, symbolizing truth, kindness, youth, wisdom and holiness. Black, symbolizes error, position, trouble. Brown, symbolizes dryness, neediness, humility, carelessness. Blue, symbolizes honesty, loyalty, trust. (b) Mystical aspects: The color white: symbolizes purity, compassion. Black, symbolizes bodily desire; and (c) Psychological Aspects: Blue, symbolizes loyalty, unity, assurance and safety. Light blue, symbolizes peace, eternity, hopes and ideals (Prawiro, 1989: 48).

Various kinds of embodiment of symbols in the form of speech, motion, pictures and plastic forms, mean displaying an embodiment to convey something of purpose, belief or belief, as well as the instructions he believes in. In this connection there are many motives that are believed to be symbols in the life of the crafters and the user communities. The batik art style that occurs in Imogiri

is none other than due to the belief and belief that the motifs applied, including the use of colors, will bring blessings or luck to the wearer, as well as for the craftsmen.

Some examples of motifs that are believed by the community to bring good luck or blessings to the wearer, among others. The Sidomukti motif, which is worn by the bride and groom at marriage ceremonies, is called a Sawitan (pair). Sidomukti comes from the word *sido*, *sido* means continuous, and *mukti* means living in prosperity and happiness. So this batik art decoration symbolizes the hope of a good and happy future in the life of a husband and wife in the future. Another motif that is believed to have a meaning so that household life is always full of affection is the *Sido Asih* motif. Besides that, the motives of *Sidomulyo* and *Sidoluhur* contain the intention that in life the bride and groom are always noble and virtuous.

At the wedding ceremony the parents of the *temanten* can wear a batik cloth with the *Truntum* motif, which means to guide. As parents, they are obliged to guide the bride and groom into a new life in a household that is faced with various obstacles and challenges. This motif also symbolizes love that is blooming, or love that always grows and sticks to the bride and groom. The human need for decorative motifs as symbols is basically to fulfill a sense of satisfaction, pride, self-respect and to strengthen a sense of belief and to convey respect and high devotion to the king and his ancestors. This has happened to society from ancient times to modern times. Of course, the shape of the symbol has undergone changes and developments.

Conclusion

The traditional batik craftsman community of Imogiri Yogyakarta has survived and is grappling with the global cultural movement to rediscover its existence through revitalization efforts in its style and philosophical values. The style and content of philosophical values are important markers for the cultural identity of the local community. The traditional written batik of Imogiri Yogyakarta is now more firmly representing the strength of the cultural capital of the community which has been maintaining and preserving the tradition of written batik techniques. The persistence of the philosophical values inherent in traditional written batik motifs as an effort to maintain self-identity, self-esteem, and cultural identity as social capital as well as cultural capital.

The process of forming the batik style in Imogiri cannot be separated from the existence of a cultural interaction, especially from the palace environment which places the king in the highest position, namely his existence is believed to be the representative of the gods in the world. The clear difference in status between the king and the people resulted in social stratification in the structure of society. Batik Tulis Imogiri Yogyakarta grew in a sociocultural environment with very strong social and cultural capital in the Mataran Kingdom area which is still sustainable. Geographically, the Imogiri area is located in the vicinity of the Tomb of the Kings of the Kingdom of the Yogyakarta Palace which until now has remained part of the cultural heritage, Yogyakarta Special Region. Currently, researchers and academics often explore philosophical values as a symbolic reflection of society that is believed to be today.

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