



Received: 14-01-2024
Accepted: 24-02-2024

ISSN: 2583-049X

Discourse of Environmental Sustainability in the Narrative of Batik Motifs

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Abstract

This research tried to seeks to reveal the discourse on environmental sustainability in narratives related to batik motifs. This research seeks to prove that in the batik motif narrative there is a discourse to preserve the environment which is related to the cultural values of the community that owns it.

The research method used is a qualitative research method using cultural theme analysis on the study subject under study. The object of study is the classical and contemporary

batik that is developing today which has left the context of classical batik.

The research found that in batik there is indeed a discourse on environmental sustainability in the form of an existential message about the environment. This message is also present in narrative form which gives rise to a metaphorical message related to the socio-cultural history of the community that owns it.

Keywords: Batik, Narative, Enviroment

1. Introduction

Batik has developed in Java with various batik centers such as Kraton batik, Pekalongan batik, China Lasem batik, Dermayon batik (Indramayu), Cirebon batik, and so on. It turns out that batik motifs are also inspired by narratives, both local and non-local.

Batik is also present as a discourse on environmental sustainability. Almost all types of batik that exist contain narratives about their environment. Batik also contains narratives that contain messages of environmental sustainability. Local narratives are narratives or stories behind batik motifs originating from native Indonesia, while non-local narratives are stories from outside. This research is very important to increase the meaning of batik and provide appreciation for it.

For example, the Meru motif contains natural paintings similar to mountains which reflect the harmony of nature in the forest. The Lasem batik motif also depicts the harmony of marine biota with marine flora and fauna such as prawns, shellfish and fish. Meanwhile, traditional batik motifs have never been separated from life paintings, even in a stylized style, in fact several motifs such as sido mukti, sido luhur, sekar jagat, and buketan are essentially narratives about preserving nature due to the dominance of diverse nature paintings with various styles.

Batik is part of fine arts activities. In the beginning, fine arts activities were mystical ritual activities. This can be seen in paintings on corals and caves that can be found in Papua, the Kei Islands, Seram Island, Kalimantan and Sulawesi (Holt, 1967:11). These paintings are prehistoric paintings in which motifs such as palms, lizards, birds, plants, and so on are reflected. This apparently will also continue in batik motifs such as lung-lungan (plants), lar (bird wings), butterflies, and so on. The things that form the basic spirit of a batik motif are very closely related to the flora and fauna of the batik-owning community. Below is a description of a characteristic form of batik that is closely related to the social environment which emphasizes the closeness of the environment to batik motifs. Here is in the table.

S. No	Nama batik	Ciri Khas Lingkungan
1.	Yogya Batik	Bird wing, creeping plants
2.	Solo or Surakarta Batik	Classic house (mercu) and mountain
3.	Lasem Batik	Marine life, seaweed, soybeans, rocks, scales, dragons, kilin dogs and Hong birds
4.	Madura Batik	Birds, butterflies, snails, rice and marine life.
5.	Pekalongan Batik	Marine life, fish
6.	Dermayon (Indramayu) Batik	Shrimp (urang ayu), fish, seaweed
7.	Bengkulu Batik	Rafflesia flowers, kwau birds
8.	Papua Batik	Birds of paradise, tifa, kaswari birds, crocodiles, geckos, and the leaves of the Papuan forests.

Nowadays, batik is a work of art that is in demand internationally. This art in Java has strong and long traditional roots. Foreign researchers admit that Javanese batik is the main type of batik. According to Hitchcock, batik art in Java is a fairly old artistic tradition. Archaeologists found that Javanese batik is the same age as Egyptian batik which is thought to have appeared in the 5th-6th century, which was influenced by India (Hitchcock, 2002:83).

Batik then developed and was associated with socio-cultural conditions. In traditional Javanese society, the batik motifs used are related to social status. For example, the parang motif is worn by the king and his family while the kawung motif is worn by courtiers. So, batik motifs contain images of the structure of Javanese society. It contains symbols of power to maintain dignity and power in the supporting community (Sarwono, 2004: 50) ^[16]. When batik came out of the kaon environment, batik then transformed into a cultural art belonging to the community inheriting this tradition. Batik in Lasem is used by the Lasem Chinese ethnic group and is partly used as sacred altar cloth in the Chinese people's worship of their ancestors. This is different from the people of Jambi who make batik as a form of their efforts to preach Islam so that the characteristic of Jambi batik is that it is written from the recitations of the Koran. This research focuses on the relationship between batik and the environment and the discourse on environmental sustainability.

2. Research Methods

2.1 Research design

This research is descriptive qualitative research. The target of this research is to describe local and non-local narratives in Javanese batik motifs and designs. The study emphasizes the motif aspect in relation to aspects of genetic structuralism or the inspiration for the birth of batik motifs, especially in relation to the discourse on environmental sustainability.

The location of the research was Surakarta as a center for Javanese batik which is still active.

The sample in this study was adapted to the research objectives which will try to get the broadest possible picture. Therefore, the sampling technique used is purposive sampling or purposive sampling. Researchers will also use internal sampling, namely researchers determine informants based on internal needs.

To obtain these data, the data sources for this research are:

- Informants consisted of painters, craftsmen,

entrepreneurs, users and figures who were competent with Javanese batik.

- Events and Behavior: Events or behavior that are sources of data are events or behavior related to the process of creation, production, marketing and use of Javanese batik cloth.
- Document: This document is in the form of notes or publications about Javanese batik. Included in the document data sources are reviews and writings in newspapers/magazines/and the internet regarding Javanese batik and the socio-cultural background of its creation.
- Artifacts: The artifacts used in this research are Javanese batik cloth.

In accordance with the type and source of data, data collection techniques are carried out by:

- Interviews were conducted using informal interviews (in-depth interviews) with the other informants mentioned above. To maintain the validity of the data, the interview will be accompanied by a member check (see Nasution, 1992: 117) ^[11].
- Involved and uninvolved observations were made on events and behavior of informants/data sources. This type of observation is carried out according to field conditions. The results of the observation will be recorded in an electronic file (digital photo).
- Review of written documents (content analysis) involves reading the documents and noting in the data display things that are in accordance with the research theme.

In this research, the validity of the data was tested using data triangulation, namely the researcher used several data sources to obtain similar data (Sutopo, 1988:31) so that a comprehensive understanding of the data was obtained.

The validity of the data will also be strengthened by means of peer debriefing (see Nasution, 1992: 117) ^[11]. Peer debriefing is achieved by inviting people who are not involved in the research to provide comments on the research results in a validation seminar. These comments are then used to improve the research results.

There are 3 components of data analysis so that the data is presented well and can be interpreted, namely (1) data reduction, (2) data presentation, and (3) drawing conclusions. In accordance with the qualitative approach model, the analysis process takes place throughout the research period; In fact, the data reduction process was already underway when we limited and selected study subjects.

The model used in this data analysis takes an interactive analysis model (see Miles and Huberman, 1993: 20), namely the three components of data analysis interact with each other during the research process. This analysis is thus carried out in the field and recorded in fieldnotes and the results are then used in preparing the final research report.

In data processing and data presentation, this research will use constant comparative data processing techniques. The operation of this technique is that the data obtained from data collection is made into raw categories. These categories were constantly compared and revised throughout the research process. At the beginning of the research, perhaps the categories were still rough, but in line with the data findings, the categories were refined until no more negative

cases were found so that all relevant data could be accommodated by the categories until finally the research found no new data.

To determine which data is appropriate to the research objectives and which is not, an assessment and classification is carried out. Irrelevant data is reduced. After data reduction is complete, the data display is repeated/arranged again and the researcher draws conclusions. If the conclusions are still doubtful, the researcher will repeat collecting data about Javanese batik again.

For substantial analysis, the genetic structuralism analysis model will be used. Analysis of this model begins by analyzing the structural/design building elements. In this case, the structure of Javanese batik designs is studied. In this research, motifs are structural elements that receive special attention because batik motifs are the elements that carry the most elements of this ideology.

Apart from the motif element, another aspect studied is the socio-cultural background of Javanese society. This element is important to reveal to provide an interpretation of the motif in relation to the process of emergence of a batik motif.

After the motive elements have been studied, these elements are interpreted to gain a complete understanding of the relationship between harmony in cultural acculturation. Researchers will use the cultural theme analysis technique proposed by Spradley (1997) [20] for comparisons between Javanese culture and Chinese culture in Javanese batik designs. Some of the techniques that will be used are:

- a. Cultural Inventory
- b. Cultural components
- c. Similarity among different dimensions of contrast
- d. Identification of influential domains
- e. cultural schematic diagram,
- f. Universal themes. And
- g. Writing the cultural atmosphere (Spradley, 1997: 256:272) [20].

After attempts to write about cultural settings, Spradley recommends comparing them with other cultural settings. However, due to limited time and funds, this recommendation in this research had to be postponed. The focus of this research is to pay attention to the phenomenon of environmental narratives in Javanese and non-Javanese batik.

3. Results

This research is part of a series of research that has been carried out previously. In 2014, researchers examined the values of national character in Lasem batik motifs. This research made us aware that various forms of batik contain narratives that need to be explained (Bani Sudardi, 2014).

Research on batik in narrative terms was briefly initiated by Djoemena (1990) [12] in his book entitled *Batik: Its Mystery and Meaning* in order to describe the various types of batik that exist in Indonesia. This study provides a brief description of sources of inspiration. This research will reveal the narrative in batik more broadly in relation to cultural studies. Djoemena's research shows that behind a piece of batik cloth there is a motif that is related to history. Cirebon (old) batik conveys many motifs regarding the development of Islam in West Java (Djoemena, 1990:33) [12]. It is said that the motif of the Gunung Jati chicken base is closely related to the spread of Islam to West Java carried

out by Sunan Gunung Jati who entered and left the forest like a chicken base until finally settling in Gunung Jati Cirebon (Djoemena, 1990:41) [12].

Several researchers have conducted research and studies on the relationship between batik and its supporting communities. The following is a chronological description of the results of the study.

Maxwell (1990) [9] studied the shifting roles in batik cloth production. In a discussion about the changing role of textiles in Southeast Asia, Robyn Maxwell explained the various changes resulting from world social interactions, especially through trade. Apart from that, changes are also the result of inter-regional transformation. In the field of production, batik is also undergoing a transformation, with the emergence of new tools such as canthing batik which is being replaced by stamped batik. The cast also shifted; women remained in the old tradition of working on canthing batik while men dabbled in stamped batik. The emergence of modern tools has posed a serious threat to textile crafts that are done by hand. Not to mention the emergence of new European designs such as Pierre Cardin, blue denim, and so on which will alienate the people of Southeast Asia from the fabrics made by their ancestors (Maxwell, 1990:403) [9].

A study of the relationship between batik motifs and Javanese philosophy was revealed by Sarwono (1997) [15]. This research examines batik motifs in relation to the Javanese philosophy of life, the palace in particular. Sarwono's research is based on the Rama cement motif. In his study it was shown that this motif was related to the Javanese way of life who adopted the Ramayana story with the teachings of Hasta Brata (Sarwono, 1997) [15].

Doellah (2002) [2] studied batik motifs in Tuban. In Tuban batik, Doellah indicates that there is acculturation between Chinese culture and Javanese culture. Tuban Batik is probably quite old batik. In the 5th century, Tuban was a large port in Java. Chinese traders are said to have entered Singasari via Tuban. This has an influence on Tuban batik which is explicitly influenced by Chinese traditions such as images of the phoenix and celuki ornaments which the Tuban people call flower waluh, as well as flora and fauna ornaments that are reminiscent of Chinese influence (Doellah, 2002: 127) [2].

Certain batik motifs have a social function and symbolic meaning, for example the sidomukti motif has a social function as clothing for weddings. This was expressed by Handayani (2002) [4] who researched "The Symbolic Meaning of the Sidomukti Pattern in Javanese Traditional Marriages in Surakarta". As a result of the demands of the times, the sidomukti motif has developed. The initial sidomukti was a plain sidomukti motif. This motif was created by Pakubuwono IV who hoped for glory. This motif later developed into Sidoasih, sidomulyo, sidoluhur, ceplok wirasat, sidodrajat, and sidodadi (Handayani, 2002:28) [4]. This development is nothing more than a change in demands for bridal couples who are expected to be not only pure, but also noble, noble, virtuous, beautiful, dignified, and have their dreams come true. Sidomukti's motif is nothing more than an affirmation of a collective ideal. When the Islamic Mataram kingdom was founded in the 17th century, Panembahan Senapati as the founder of the Mataram dynasty wanted to deviate from the batik motifs that had developed in the Pajang kingdom during that time. Panembahan Senapati in building the kingdom aspired to be noble. This ideal was finally achieved and was called "sido

mukti" (becoming noble). These words later emerged as the name of a batik motif called Sidomukti. This motif was then developed by Pakubuwana IV who then developed it as a special motif for wedding ceremonies with the hope that the married bride and groom would receive glory (Handayani, 2002:18)^[4].

The study of batik in relation to the social structure of Javanese society was studied by Sarwono (2004)^[16]. This research looks at the development of batik which then developed and was linked to socio-cultural conditions. In traditional Javanese society, the batik motifs used are related to social status. For example, the parang motif is worn by the king and his family while the kawung motif is worn by courtiers. So, batik motifs contain images of the structure of Javanese society. It contains symbols of power to maintain dignity and power in the supporting community (Sarwono, 2004: 50)^[16]. The machete motif is closely related to the narrative of the struggle of the founder of the Mataram dynasty who liked to explore steep places (slopes/pereng).

Research on parang batik motifs in relation to symbolism in wayang was carried out by Sarwono (2005)^[17]. It was explained that every batik motif was originally always made with a symbolic meaning within the scope of Javanese philosophy. The emergence of the parang batik motif apparently cannot be separated from the socio-political atmosphere. This motif was inspired by Panembahan Senopati's efforts to gain inner strength by practicing cultivation in Parangkusuma. To commemorate this, the parang batik motif appeared, this motif was originally reserved for clothing of the royal family and was sacred. According to the needs, the parang motif then developed into parang barong, parangbesar, parang kusuma, parang pamor, and so on (Sarwono, 2005:62)^[17].

Furthermore, the machete motif was later partly manifested in the art of wayang kulit performance as a depiction of the characters' costumes. The use of parang motifs in wayang is adapted to the characters of the wayang characters. For example, the parang barong motif which has a white background is a symbol of the desire for goodness (mutmainah). This motif is used by kings who have an honest nature and gods who side with truth and goodness (Sarwono, 2005)^[17]. This shows a narrative shift from worldly to spiritual.

The ideological and social value of Tuban batik motifs was revealed by Uswatun (2005). In Tuban, gedhog batik developed. The emergence of batik is closely related to the socio-cultural traditions of Tuban, which during the kingdom era were in confrontation with the center of the kingdom and wanted to stand alone. Because of this, the batik motifs that emerged took different batik motifs from the great traditions of the Mataram palace. The Tuban tradition gave rise to gedhog batik. The term gedhog batik itself actually connotes wayang gedhog, which is a wayang that adapts the story of Panji. The emergence of this motif is in order to deviate from motifs that are often inspired by wayang purwa. The gedhog batik tradition then gave rise to the characteristic curved lines to fill in the shading spaces (Uswatun, 2005).

The description above shows that no one has ever studied batik from the perspective of narrative in batik. The study focused on processes and types. It is hoped that this research will complete this narrative.

Batik is a handicraft product. Its existence cannot be separated from the development of human civilization. From

time to time, batik has always occupied the top position as a result of human work that continues to develop. This is motivated by the historical factor of batik, the presence of which requires a process that is not easy, as is the way it is made. Therefore, batik continues to exist in people's lives, especially in Indonesia. In Indonesia, batik is an art form.

Batik Motifs and Narratives of Environmental Conservation
An examination of several types of batik can be concluded that culturally batik is always inspired by the surrounding natural environment. The environment can be natural or cultural. However, this environment can never be separated from the cultural conception of the community that owns it. For example, the people of Bengkulu consider that the Rafflesia flower (mushroom) is a characteristic of their rich flora and fauna. This flower has become an icon of Bengkulu. This flower later became one of the characteristics of Bengkulu batik motifs. Rafflesia flowers contain a message to preserve the environment because these flowers can only be full of life when they are in the forest. This flower has been specially created as a habitat in the Bengkulu People's Forest Park (often called Tahura). This confirms that the discourse of preserving Tahura is absolute for the sustainability of the Rafflesia flower which is a characteristic of Bengkulu. Forests are also part of the environment that must be preserved because they are part of the world's lungs.

The same thing happened to Dermayon (Indramayu) batik. Indramayu is a city on the north coast of Java (Pantura). Most of the people in this city are fishermen and know marine life well. This is also reflected in Dermayon batik which displays marine discourse such as shrimp, fish, seaweed as well as standard batik motifs. This strengthens the view that batik is very close to the environment in generating inspiration about the natural environment. This contains a message about environmental sustainability. This means that animals such as shrimp, fish, other grasses, etc. need to be maintained because they are part of the community's source of life. Every presence of flora and fauna is a reflection of the essence of human life which must be protected and preserved. The personification form of this was then presented in the form of a narrative entitled "Dewi Urang Ayu".

According to the story circulating in the community, Dewi Urang Ayu is Bima's wife. This story is a carangan story which, to our knowledge, is not found in the Mahabharata baboon. It is said that Resi Bima tested the power of the Pandavas and Kurawas by creating a river. The main character who created the river was Bima. In the Mahabharata this story is indeed found. But in Javanese stories the stories are developed according to Javanese values.

To make this river, Bima started in the Dieng Mountains so that there was found a spring called the Bima Lukar spring, which means Bima takes off clothes. Bima made rivers naked and used his genitals to plow the land. A god named Mintuna (god of fish) directed the Bima River to the ocean so that the river ran straight to the ocean. In the ocean, Bima saw a beautiful woman named Urang Ayu, Mintuna's daughter. Because he was captivated by her beauty, Bima said the words Sira Ayu (you are beautiful). Because of these words, the river was then given the name Serayu River (from the word Sira Ayu). Dewi Urang Ayu then married Bima and a child named Antasena was born. This wayang story developed in Yogyakarta and Surakarta.

The story about Javanese wayang which reached Indramayu can be understood from the history of the origins of Indramayu and Cirebon batik as a route of distribution. Indramayu batik is influenced by Javanese batik, such as Lasem batik and is also influenced by Cirebon batik. Cirebon batik was originally developed by people from Pengging Solo, who at that time entered the Demak area, followed by Pajang. As is known, during the Demak era, the Cirebon, Indramayu and Jayakarta areas were one of the routes of Demak's power with Fatahilah as one of the commanders of the Demak Kingdom.

In batik, there is a cement motif. The cement motif comes from the word semi which means growing shoots. This motif means a plant that grows and will develop. This cement motif is closely related to environmental sustainability. The message of this motif is that humans continue to maintain the continuity of flora and fauna so that they continue to grow and develop. Large trees, strong branches, or green plants always start from spring. Therefore, the basic motif of this motif is a branch whose tip is filled with young leaves.

In accordance with the spirit and environment of the community that owns it and its historical development, these cement motifs are divided into several types, namely philosophical cement motifs, motifs related to marine biota, cement motifs related to land biota, and motifs related to air biota.

The most famous and philosophical cement motif is the Semen Rama motif. As the name suggests, this motif is related to the story of Sri Rama. This motif has something to do with the figure Sri Rama who is still a source of inspiration for the goodness of the Javanese people. Sri Rama is the human incarnation of Vishnu who controls the 3 worlds who is present in the world to "hamemayu hayuning buwana" (maintain world order). Sri Rama's very famous teaching is the hasta brata teaching which contains teachings about the 8 characters of the king (incarnation of Vishnu), namely;

- a. Character of the Sun
- b. Moon character
- c. Star
- d. Celestial character
- e. Wind character
- f. Ocean character
- g. Fire disposition
- h. The nature of the earth

These eight characters reflect concern for the universe. This means that environmental discourse is not only about the earth which concerns the earth, wind, ocean, but also covers wider nature such as the sky, moon and sun. Nowadays we realize that the universe must always be maintained. Damage to the earth's layer, for example, will make the sun unfriendly because ultraviolet rays will penetrate the earth and damage the universe.

Another cement motif is a cement motif related to land biota. The main form of this motif is the depiction of land animals such as elephants, buffalo, mouse deer, deer, and so on. This motif is a depiction of land life so that what is depicted is a four-legged animal which is a symbol of land. This motif discourse reminds us of the importance of land

animals in everyday life. All animals have the right to live. This is depicted in wayang in the form of mountains as a symbol of forest preservation, which is perfect when the forest is inhabited by animals.

4. Conclusion

Batik is part of the fine arts using shrouds and other fabrics as a medium with a unique process that starts by dripping hot wax on the cloth and then dyeing it. In the beginning, batik was a palace tradition that developed in society. The creation of batik motifs is always inspired by the natural environment and advocates for the preservation of the natural environment. The concept of the environment is voiced by batik motifs in addition to the natural surroundings, batik motifs often also voice the supernatural environment such as the realm of the gods to the cosmic environment such as the moon and sun. Philosophical and mythological elements are often an inseparable part of various types of batik motifs.

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