

Imogiri Traditional Handmade Batik as a Representation of Cultural Capital in Indonesia

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This research describes the traditional handmade batik style of Imogiri Yogyakarta, a new representation of cultural capital in Indonesia. This type of research refers to descriptive qualitative with a historical approach. The first step, the data collection process was carried out through various sources, 7 group of Imogiri batik craftsmen, national batik experts at the Indonesian National Batik and Crafts Centre, academics as well as batik researchers, and promoters at the Postgraduate Program at Universitas Gadjah Mada, Yogyakarta when the thesis research process was carried out. The results of this study present that the revitalisation of handmade batik styles has been formed as an effort to represent new traditional handmade batik as well as a new representation of the cultural capital of traditional Imogiri handmade batik styles in Yogyakarta. Batik has been able to maintain identity, self-esteem, and cultural identity as social capital as well as Indonesian cultural capital.

Key words: *Handmade batik, cultural capital, batik style.*

Introduction

The United Nations Educational, Scientific, and Cultural Organisation (UNESCO) has decided that batik is an intangible cultural heritage of the Indonesian people so that the decision can be seen from the strength of batik treasures in a thriving agrarian country with thousands of shades and precious philosophical values (Gatut & Aryanto, 2010). Our nation's ancestors inherit hereditary with enrichment of motifs and techniques that grow from local wisdom that illustrates the socio-cultural aspect. So the existence of batik is still protected

and preserved by the Indonesian government. Most of the regions in Indonesia have a distinctive pattern of cultural identity as cultural superiority and natural wealth (Nurhaida, Manurung, & Arymurthy, 2012).

Batik has survived the traditional ornamental form with a choice of colours applied to the decoration, regardless of the technique and colour material used (Steelyana, 2012). Batik is a form of valuable works that become a marker of the origin of batik (Iqbal, Suroso, & Adawiyah, 2020; Oparinde, 2012). The similarity in colour and decoration applied by the artisans reflects the cultural background of the Imogiri batik artisans community, which reflects the batik culture of the Ngayogyakarta Hadiningrat Palace. Geographically, the Imogiri area is located around the Tomb of the Kings of the Kingdom of the Yogyakarta Palace, which until now has been made a part of cultural heritage, the Special Region of Yogyakarta. Today researchers and academics often explore philosophical values as a symbolic reflection of the society that is believed to date.

The existence of a good relationship between outside cultures can be accepted harmoniously by batik artisans of Imogiri. The motifs are created by the supporting community themselves so that the form is following the wishes of the craftsmen in the Imogiri area. As there is nothing new that the community wants, the existing motif will always be satisfying. The persistence of that style through an extended period, several crafters tried several techniques, and the colours that the customers did not like; the form of the motifs took the form of traditional batik motifs.

According to its history, batik was originally an art form of Javanese royalty (Iqbal et al., 2020). However, some would argue that batik was also famous 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 skills could a woman do that. It also denotes an accomplishment in cookery and housewifery arts to Central Javanese women (Krisnawati, Ekaning, Sunarni, Indrayani, & Sofyan, 2019).

Yogyakarta's traditional Imogiri handmade batik style is visible on the artistic appearance of the decorative styles that are used or applied to strands of batik products that always maintain the traditional and classic image (Bayu Rahmat Setiadi, Suparmin, Priyanto, & Setuju, 2020). This traditional handmade batik style is influenced by several factors including; philosophy, culture, and symbolism that is believed to have a strong belief and understanding, that making batik art by applying traditional motifs is a devotion to its ancestors, especially the nobles and families of the King or Sultan (Lodra & Mariasa, 2018). The purpose of this research is to describe the effort to revitalise written batik as an effort to represent the new Imogiri traditional handmade batik from Yogyakarta.

A critical review of this research on Imogiri's traditional written batik style can represent cultural capital in Indonesia as a form of transformation of local philosophical values from the Kingdom of Ngayogyakarta Hadiningrat. This article discusses the Imogiri traditional written batik style as a new form of cultural capital in Indonesia that has authenticity and characteristics that changes the local philosophical values of the Ngayogyakarta Hadiningrat Kingdom.

Research Method

This type of research is included in the descriptive qualitative with a historical approach. Qualitative methods are used to describe social values that are based on the development of historical and cultural ideas. The researcher tries to understand the socio-cultural context by gathering information that functions as data. The researcher collects the data personally with a full understanding of the social and cultural values attached to it. It is descriptive research with an interview technique. Deriving meanings is, therefore, an active process arising from interaction in a community (Creswell, 2013).

The first step, the data collection process, was carried out through various sources, 7 group of Imogiri batik craftsmen, national batik experts at the Indonesian National Batik and Crafts Centre, academics as well as batik researchers, and promoters at the Postgraduate Program at Universitas Gadjah Mada Yogyakarta when the thesis research process was carried out. This is done to examine data about batik that are directly related to the background, meaning, and philosophical values that lie behind the design of the Imogiri Batik motif.

Second, a site visit to the research to get the Imogiri Yogyakarta batik cloth, which serves as a visual description of the traditional Imogiri Yogyakarta Batik motif. Then the researchers conducted interviews with artisans and analysed batik motifs that were closely related to the cultural potential of Imogiri Yogyakarta.

Research Analysis

Revitalisation of Imogiri Traditional Handmade Batik Style in Yogyakarta

The formation of the Imogiri batik style is inseparable from the initial choice of the Imogiri hill as the tomb environment of the kings of Mataram. At that time, many vital attendants were assigned around the tomb of Imogiri. The servants and his wife, have batik skills as a result of Javanese traditional education, which is required by every adult woman not to be allowed to leave the house. Then seclusion is carried out to prepare to be a faithful wife, good

at managing, giving birth, cooking, and dressing. Dress for a wife has the aim to develop batik and weaving skills.

Batik has so far undergone various changes in both motifs and modifications to the form of visual presentation as part of the efforts to revitalise traditional Imogiri batik in Yogyakarta. Revitalisation efforts naturally occur because of various needs that are closely related to changing world trends (Vu et al., 2020). Changes in world fashion trends direct the function of batik from daily fashion activities, state official event activities, to the flow of international fashion show trends (Mukherjee, 2013). This happens because batik motifs are developing every time as an artistic representation of the user community. When viewed from the historical development from Java to Madura since the colonial era continues to grow, which is dynamically growing, developing, and sustainable. It was stated that batik was the most fashionable of all Indonesian craft techniques between about 1895 and 1930 (Groot, 2015). In Java and nearby, Madura batik emerged as one of the great art forms of Asia (Elliott, 2004). Until now, batik motifs continue to develop.

Batik motifs that are used on batik that functions as a ceremonial ordinance of the palace ceremony (Sukadari, Sukemi, & Sunarti, 2019). The selection of batik motifs indicates the coronation ceremony of the king, the wedding ceremony, and pilgrimage to the tomb. Batik that developed in Imogiri, is one of batik originating from the culture of the Ngayogyakarta Hadiningrat Palace (B. R. Setiadi, Suparmin, Priyanto, & Roniwijaya, 2019). The following are some traditional Imogiri batik motifs from Yogyakarta.

Figure 1. Handmade Batik Motifs of Parang Barong, Sido Asih, and Parang Gendrah



Figure 2. Traditional Batik Craftsmen and Batik Design Motifs



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

Batik is a Representation of Philosophical Value

Philosophy is a view of life that is believed with all the personalities so that philosophy does not only think, but also follows the will, heart, and faith (belief), in short, the whole life (Wilson, 2018). All aspects of life and philosophical value are the spirits of Javanese society. In Javanese culture, it is seen that symbolic attitudes and actions are still abstract and still a motto in acting. Motto or ideas, values, norms, rules as complex ideas, are the first equivalent of culture, which functions as a code of conduct that regulates, controls, and directs people to human actions in society. At present social conditions are under threat of social change due to global cultural currents. 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 (M. R. Susanto & et al, 2019).

If the community implements the idea, then it is called a complex patterned human activity in society, or it is called the social system as the second equivalent of culture (Rawls, 2017) as a continuation is the third term, in the form of cultural objects created by humans. As a unit of community members or humans who carry out social interactions, the main characteristics of the interaction process are: (a) those who interact are more than one person; (b) there is communication between the parties by using certain symbols; (c) there is a time dimension that includes past, present, and future; and there are specific goals.

Social interactions repeat themselves according to the same pattern and last for a relatively long period, and social relations occur (Peters, Elands, & Buijs, 2010). If social relations are

carried out systematically and based on certain rules, then it changes to a social system. The primary key to creative activities is the artist as an actor because there are two strong tendencies, namely, the first attraction to life, and secondly the desire to communicate experiences (Awasthi, 2019). The results of the two elements will produce meaning from life experience. The interaction of several cultural elements, in turn, results in a belief that by creating a style with existing motifs, that will shape the behaviour of life where the community is located. This is manifested in the form of motifs from the batik handicraft in Imogiri.

The motif is visually seen in the existence of natural elements taken as decorative patterns into a vision in the hearts of the craftsmen, even though it is a legacy from their forefathers (Suciati, Pratomo, & Purwitasari, 2014). The persistence of traditional batik motifs in Imogiri is based on a firm Javanese philosophical belief, namely the fear of quality, so the images or motifs that are done show the behaviour of Javanese people in general and batik artisans in particular.

Socio-cultural as Forming Capital in Imogiri Traditional Handmade Batik Style

Cultural life affects the social behaviour that shapes it as part of the local community's 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 (R. Susanto, Susanto, & Retnaningsih, 2019). Habitus is what will form the creative community cultural groups, especially the socio-cultural life of the batik craft community of Imogiri Yogyakarta.

The process of the formation of the batik style in Imogiri cannot be separated from the existence of cultural interaction, especially from the environment of the palace that places the king at the highest position, namely, his existence is believed to be a representative of gods in the world. The strict status difference between the king and the people results in social stratification in the structure of society. The structure of the agrarian feudal society resulted in the division of Javanese society into three groups, namely Uttamaka (king with his palace environment), Madhyama (among the priests with his staff), and Nista (commoners).

In the structure of feudal society, there are strict boundaries between the king and the people. Craft items used by the king will not be made and imitated by the people, because this is considered taboo. As a result, the production of handicraft items is very limited. The "broken machete" motif at the time of Sultan Agung was a symbol of the barrier of all damage. The presence of a broken machete decoration is connected to the process of creating the ornamental variety. The machete motif was broken, according to Kuswaji Kawidrasanto,

created by Sultan Agung (Mulyanto, 2018). Sultan Agung's position as the king of Mataram allowed the symbol to exist. The king, in the beliefs of the Javanese people, is seen as a bearer of deity in the world so that all the edicts of his work are seen as the bearers of the essence of that deity so that every work of the king is seen as a ray of safety and has a connection with divinity.

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

The existence of the Imogiri handmade batik style of Yogyakarta is a strategic part of maintaining and preserving local culture, which is passed down from time to time. The power of local genius is a cultural filter to ward off the current of globalisation. 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 (Efianingrum, 2011). Batik Imogiri Yogyakarta grows in a socio-cultural environment with a very strong social and cultural capital in the Mataram Kingdom, which is still preserved. Geographically, the Imogiri area is located around the Tomb of the Kings of the Royal Palace of the Yogyakarta Palace, which until now has been made a part of cultural heritage, the Special Region of Yogyakarta (Ma'ruf, 2017). Today researchers and academics often explore philosophical values as a symbolic reflection of the society that is believed to date.

Many people's lives are influenced by symbolic behaviour. The symbol has been used for a long time, both by individuals, ruling groups, ethnic groups, and nations on this earth (Orr & Geva, 2015). In English, the symbol is a sign, symbol, or badge. Understanding the symbol or symbol associated with several uses, is 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 images to represent feelings and ideas.

Thus, the symbol is an object or picture as a form of the depiction of a will. In this case, it happens because symbols can direct uniform ways of thinking or give statements of hope and intent (Hertz, 2006). Loro Blonyo, a pair of brides sitting side by side in front of the pasren, can function as decoration. Its symbolic meaning is the natural combination of opposing elements and symbols from the beginning of the continuity of heredity and fertility. This is associated with the symbol of Dewi Sri and Sadono as a symbol of fertility. Among Javanese farmers, Dewi Sri is known as the goddess of rice or fertility. Dewi Sri's story is much connected with the lives of the farmers. The name Dewi Sri is glorified by farmers in wayang plays such as "Sri Mulih" or "Sri Sadana".

New Representation of Cultural Capital of Imogiri Traditional Handmade Batik in Yogyakarta

In every culture, existing symbols tend to be made or understood by its citizens based on concepts that have a permanent meaning within a specified period. In using symbols, one always does it based on rules to form, combine various symbols, and interpret the symbols they face or stimulate.

In the Imogiri batik area, the colours applied to the motif are limited to white, brown (soga), dark blue (model), and black. The meaning of colour in batik art can be viewed from several aspects. These include: (a) religious aspects; white colour, symbolizing truth, goodness, youth, wisdom, and purity—black, symbolising error, position, distress. Chocolate symbolises drought, squalor, humility, negligence. Blue symbolises honesty, loyalty, trust. (b) Mystical aspects: White: symbolises purity, compassion. Black symbolises physical lust, and (c) Psychological aspects: Blue symbolises loyalty, unity, certainty, and safety. Light blue symbolises peace, eternity, hopes, and ideals (Suciati et al., 2014).

Various types of symbols in the form of speech, motion, pictures, and plastic forms, means displaying an embodiment to convey a purpose or belief, as well as the instructions that he believes. In this regard, many motifs are believed to be a symbol in the lives of the artisans and the user community (Widodo & Nuhayatie, 2018). The batik art style that occurs in Imogiri is none other than the belief that the motifs applied include the use of colours and will bring blessings or luck to the wearer, as well as to the craftsmen.

Some examples of motifs are trusted by the community as carriers of luck or blessing for the wearer. The Sidomukti motif, worn by the bride and groom at a wedding ceremony, is called Sawitan (a pair). Sidomukti comes from the word sido, it means continuous, and Mukti means to live in prosperity and happiness. So this decorative batik art symbolises the hope of a kind and happy future in the life of a married couple in the future. Another motif believed to have meant that domestic life is always full of love is the Sido asih motif. Besides that, Sidomulyo and Sidoluhur's motifs contain the intention that in their lives, the bride will always be noble and virtuous.

At the wedding ceremony, parents can use the batik cloth Truntum motif, which means to lead as parents who must guide the bride and groom to enter a new life in the household that is faced with various obstacles and challenges. This motif also symbolises the love that blossomed or love that always grows and attaches to the bride and groom. Human needs for ornamental motifs as symbols, basically to fulfill a sense of satisfaction, pride, self-esteem and strengthen the sense of confidence and the delivery of respect and high devotion to the



king and his ancestors. This has happened to people from the past until modern times. Of course, the shape of the symbol has undergone changes and developments.

Conclusion

The Imogiri traditional batik artisans' community from Yogyakarta survives with the global cultural movement to rediscover its existence through efforts to revitalise its style and philosophical values. The style and content of philosophical values become important markers for the cultural identity of the local community. Yogyakarta's Imogiri traditional written batik is now increasingly decisively representing the strength of the community's cultural capital, which has been maintaining and preserving the tradition of written batik techniques. The persistence of philosophical values inherent in traditional batik motifs is an effort to maintain identity, self-esteem, and cultural identity as social capital as well as cultural capital.

The process of the formation of the batik style in Imogiri cannot be separated from the existence of cultural interaction, especially from the environment of the palace that places the king at the highest position, namely, his existence is believed to be a representative of gods in the world. The strict status difference between the king and the people results in social stratification in the structure of society. Batik Imogiri Yogyakarta grows in a socio-cultural environment with a very strong social and cultural capital in the Mataram Kingdom that is still sustainable today.

Acknowledgment

Our gratitude for completing this article we present to the Art Education Departement, Universitas Sarjanawiyata Tamansiswa and Universitas Gadjah Mada Yogyakarta the research team, and the Ngayogyakarta Hadiningrat Palace who have facilitated the collection and processing of research data.

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