

CHAPTER IV

DATA ANALYSIS AND INTERPRETATION

In this Chapter, the writer will not explain the history of how batik can be brought to Bakaran, but the writer tries to answer the research questions, which are: what the patterns of Batik Bakaran are and what the philosophies of Batik Bakaran's motifs and patterns are. The writer then presents the category of the patterns and philosophy of Batik Bakaran's classic motifs and patterns. The writer combines the answer of the first research question and the second research question.

To answer the research questions, the writer interviewed some informants about the motifs, patterns and philosophies of Batik Bakaran. In finding informants of the study, it is common to get informants through snowball method. In the writer's case, snowball method was also applied with some limitations. As the interviewees are the merchants who allegedly have no academic background, they were not easy to approach. In several occasions when the writers asked for their time to do the interview, they made excuses not to do it by saying that they were busy preparing for some arts exhibitions or that they had to do some other business. In the end, the writer felt that the writer was seen as a person who hindered business done by the interviewees.

After several attempts, the writer tried another method. The writer's mother helped to approach the interviewees by making appointment to buy their

products. The approach proved successful. Three interviewees were willing to talk to the writer. They were Mrs. A (49 years old), Mrs. B (60 years old), and Mr. C (56 years old). One of the interviewees, Mr. C substituted his wife, Mrs. C. Mr. C is a teacher who is more familiar with the idea of doing research so he was more cooperative to share his experience about Batik Bakaran. While doing his research, the writer took some pictures about Batik Bakaran from the informants. The batik patterns and *penggeden* (a motif that is big in size and considered as additional pattern) were taken from interviewees' own collections and interviewees' displayed pictures. All of the pictures were taken by the writer's camera. Based on the interview data, the writer categorized the motifs and patterns of Batik Bakaran and its philosophy.

4.1 The Patterns and Philosophy of Batik Bakaran

In this part, the writer mentions the patterns of Batik Bakaran and its philosophy. To obtain the data of this research, the writer did not only interview the informants who have better understanding about Batik Bakaran but also used scholarly research to help him complete the research.

In the beginning of this part, the writer reviewed Indonesian batik. People commonly believe that Batik is from Solo or Yogyakarta. Interestingly, one of the informants, Mrs. A, claimed that Indonesian Batik was originally from Juwana. The informant, Mrs A supported her claim with the historical fact that there was a big harbor near Bakaran where people from other city and other country could use as a transit place. This harbor also made Bakaran the center of

trading place. As proofs, Mrs A put forward the patterns of Batik Bakaran which she claimed to be more various than batik from other regions. As mentioned in the introduction, woman from Bakaran village learnt how to make batik from Nyi Banowati, a descendent of Majapahit royal family, who wanted Bakaran women to have useful activity. Earlier, batik was only developed around Bakaran. Later, Mrs A explained when a King from *Keraton Surakarta* (Solo Palace) and *Keraton Yogyakarta* (Yogyakarta Palace) learnt about Nyi Banowati and Bakaran women's batik, the King asked his servants to come to Bakaran village and learnt how to make batik. When the servants returned to the palaces, they did not only share their knowledge of making batik to other people who live at the palace, but they also developed the basic patterns of Bakaran batik. As a result, some of batik Solo and batik Yogyakarta patterns are similar to Batik Bakaran. The similar patterns are *kawung sari* (it is called *kawung* in Solo and Yogyakarta), *ladrang* (it is called *parang* in Solo and Yogyakarta), *padas* (it is called *sekar jagat* in Solo and Yogyakarta), and some other patterns with similar shape which the informant claimed to exist but could not be named. In the following years up to now, Batik Solo and Batik Yogyakarta are more famous than Batik Bakaran because Solo and Yogyakarta have palaces, the center of culture and governmental power, therefore they have more access and power to introduce batik to the people.

On the Batik Bakaran itself, based on the interview, Batik Bakaran only has three colors; there are black, brown and white. In term of size, Batik Bakaran has 2.25 meters length and 1.17 meters width.

Nek Batik Bakaran, iku awale muk nganggo telung werno, lha wernane iku ireng, coklat ambek putih. Yowis, nganggo telung werno iku tok jaman biyen. Nek saiki yo wes macem macem ... Nek Batik umume lebare sekitar 2 meteran, ehhe panjange. Tapi nek Batik Bakaran biasane 2.25, lebare 1.17 meteran.

[Batik Bakaran, in the beginning only has three colors, the colors are black, brown and white. That's it, only use three colors in the past. But today it has more varieties ... Batik commonly has the width about 2 meters, emhhh the length. But Batik Bakaran is usually 2.25, the width is 1.17 meters.] (Mrs. A, interview on 18 February 2017)

Mrs. B explained the process of making Batik very clearly. She even gave examples to the writer how to make batik without being asked. Although the process of making batik is not mentioned in the writer's problem formulation, but the writer thinks it is a waste to throw Mrs. B's explanation away. What is explained by Mrs. B can be seen in the series of photos below:



Figure 4 Making Irregular *Penggeden* & **Figure 5** Making Irregular Pattern

Mrs. B said that there was a training to make Batik patterns but she is not interested in the training. She made batik based on her own method. Mrs. B's opinion triggered a concern for the writer, if there is no record of the patterns and

how to master the skill to make Batik Bakaran, sooner or later, the arts of Batik especially Batik Bakaran will end.

In making Batik Bakaran, firstly she thinks of what she wants to make. Then she draws the *penggeden* first and then the patterns. She draws freely on white cloth to making irregular pattern and *penggeden*. To make regular pattern and *penggeden*, she makes the line to help her to draw neatly. Then she gives the base color of the batik. After that she releases wax from the cloth. To protect the particular areas, Mrs B covers them with *canting tembok*. Then she uses *soga saren* on the cloth. Afterward she releases the other wax which is left on the cloth. Later on she washes it and dries it up.

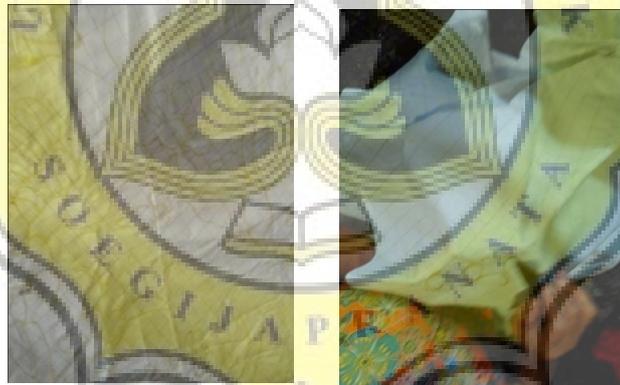


Figure 6 Making Regular *Penggeden* & **Figure 7** Making Regular Pattern

The writer spent 7 days to interview the informants. Based on the writer's interviews with Mrs. A, Mrs. B and Mr. C, in total the writer found twenty one classic patterns of Batik Bakaran. Those are *Sido Luhur*, *Sido Asih*, *Sido Mukti*, *Liris*, *Padas*, *Manggar*, *Nam Kepang*, *Blarak Sineret*, *Gringsing Putih*, *Gringsing Ireng*, *Limaran*, *Magel Ati*, *Kedele Kecer*, *Sekar Baru*, *Kopi Pecah*,

Blebak, Ladrang, Gandrung, Kawung Sari, Ungker, and Rawan. In the following discussion, the writer will describe Batik Bakaran patterns and philosophies.

4.1.1 *Sido Luhur*

Three Interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Sido Luhur* is an original pattern of Batik Bakaran. This pattern is painted on white cloth. The motif is essentially shaped like a black diamond with brown ornament. Inside the diamond there are some circular lines (*ungker*) and there is an abstract flower in the middle as a *penggeden*. Some people are still using this type of batik pattern for traditional Javanese wedding ceremony.

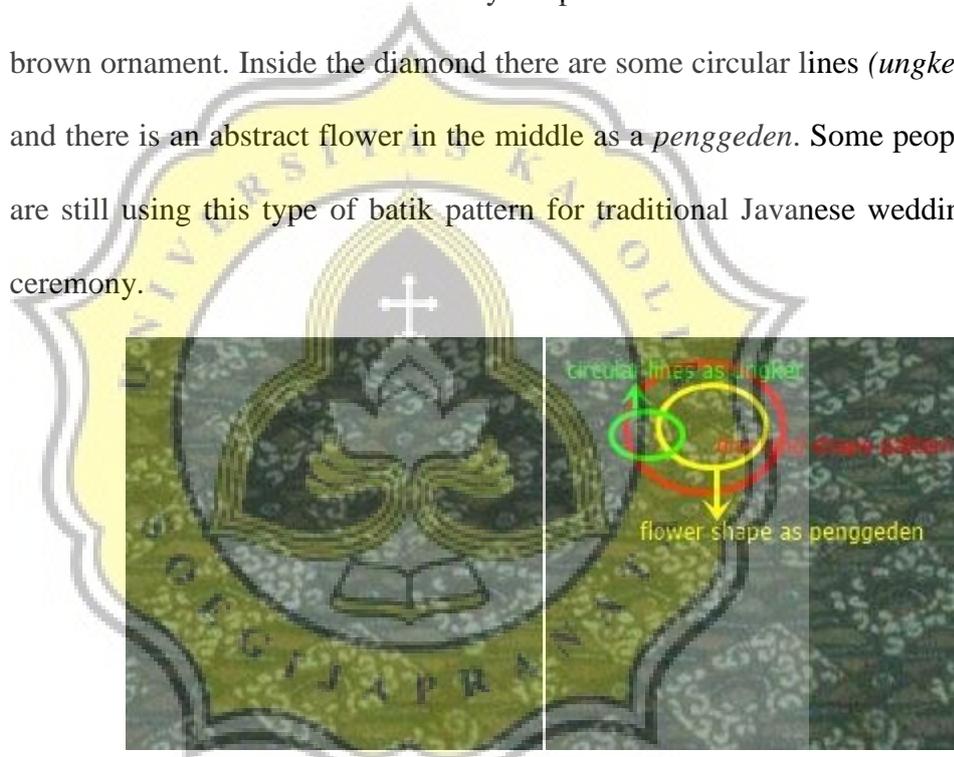


Figure 8 *Sido Luhur* Pattern

In English, *Sido* means “become” and *Luhur* means “noble.” This batik contains deep philosophy. Javanese people believe that nobility is very necessary for everyone. Javanese people’s nobility can be achieved through their profession, rank and degree. But the most important value of nobility is from their behavior, manners and way of speaking (Prihandoko, 2013). *Sido Luhur* batik is usually worn by the bride and groom in

traditional Javanese wedding ceremony. Some people believe that the nobility degree of the bride and the groom who wear Sido Luhur during the wedding ceremony will be increased and soon this couple will embrace full value of nobility (Mrs. A, Interview on 18 February 2017).

4.1.2 *Sido Asih*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Sido Asih* is an original batik pattern from Bakaran village, with a white base cloth containing a combination of black shaped diamonds motif with brown ornament. Different from *Sido Luhur*, there are cracks inside *Sido Asih* diamonds, which in batik term is called *blebak*, and there is a *penggeden* in a shape of abstract flower in the middle of the diamonds. The same with *Sido Luhur*, *Sido Asih* is also used in traditional Javanese wedding ceremony.



Figure 9 *Sido Asih* Pattern

Batik *Sido Asih* has a beautiful philosophy for the brides who wear this batik in their wedding ceremony. *Sido* means “become” and *Asih* comes from word *kasih* which means “love.” In short, *Sido Asih* means that it is very necessary to love each other and love others in daily life

(Prihandoko, 2013). The dominant color in this batik is white. The white color symbolizes purity, love and perfection. The wedding couples who wear *Sido Asih* batik during their wedding ceremony believe that they will have a pure and perfect love. The couples will love and care for each other more as stated by Mrs A.

Wong jaman biyen iku nek ngomong nek pengantene nganggo kain Sido Asih jarene bakal tambah saling mencintai.

[The elders said that if the bride and groom worn *Sido Asih*, they will love each other more.] (Mrs. A, interview on 18 February 2017).

4.1.3 *Sido Mukti*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Sido Mukti* is an original pattern of Batik Bakaran.

Batik Bakaran yo Sido Mukti, Sido Luhur, Sido Asih, sembarang ndengah anane...

[Batik Bakaran are *Sido Mukti*, *Sido Luhur*, *Sido Asih*, and the others...] (Mrs. B, interview on 12 May 2017)

Batik *Sido Mukti* is almost similar with batik *Sido Luhur* and *Sido Asih* in which it is painted on a cloth with the basic color of white. The pattern is a decoration of black shaped diamonds with brown variations. The difference of Batik Bakaran *Sido Mukti* from *Sido Luhur* and *Sido Asih* is some short slashes found inside the diamonds, which in Javanese language called *ukel*. In the middle of the diamond, there is an abstract flower as *penggeden*. Batik Bakaran *Sido Mukti* is also worn in traditional Javanese wedding ceremony.



Figure 10 Sido Mukti Pattern

With regard to its meaning, *Sido Mukti* consists of two words. *Sido* means “become” and *Mukti* means “prosperous.” Living wealthy and prosperous is the hope for every person in the world. People believe that the couples wear this batik pattern when they are married will live wealthier, prosperous and full of blessings (Prihandoko, 2013). This batik is commonly worn by a bride in a Javanese wedding ceremony.

4.1.4 *Liris*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Liris* is an original pattern of Batik Bakaran. This original Batik Bakaran filled with various patterns of Batik Bakaran. The various patterns of Batik Bakaran arranged in long diagonal columns cover the entire cloth surface. Patterns which commonly used are *Kedele Kecer*, *Manggar*, *Blarak Sineret*, *Ungker*, and some other original Batik Bakaran’s patterns.

Isine macem macem, koyok gambar iku lho. Ono Kedele Kecer, ono anu, Manggar, Blarak Sineret, Ungker yo iso.

[It is filled with various types of patterns, the same as the picture. There is *Kedele Kecer*, there are something else like *Manggar*, *Blarak Sineret*, *Ungker*.] (Mrs A, interview on 18 February 2017)

This kind of batik is usually worn by people of all ages from young people to adult. In Solo, this kind of batik called *Udan Liris*.

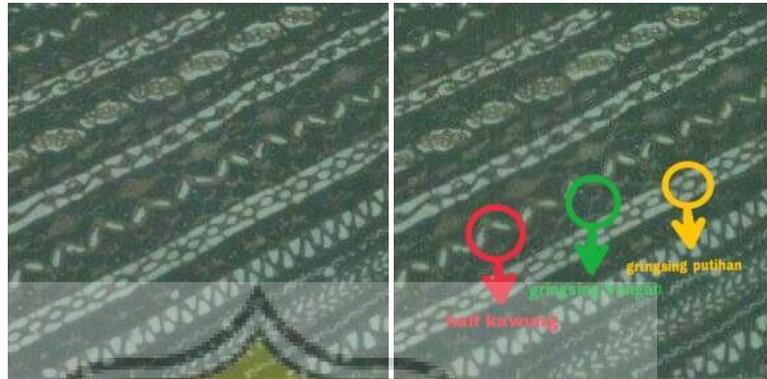


Figure 11 *Liris* Pattern

Batik *Liris* is inspired by the rain drops on earth. The pattern of Batik *Liris* symbolizes rain. *Liris* itself means rain drop. Every people have been experienced the obstacles and trials of life. The obstacles and trials were likened to heavy rain. Batik *Liris* teaches to everyone that people should face the trials of life with passion. Obstacles and trials are not a barrier to reach a goal, but obstacles and trials could be a trigger to do much better than before.

Batik liris iki bentuke nggambarno udan rintik rintik ngono iku. Udan iki digambarno cobaan. Mulane iku menungso kudu kuat ngadepi cobaan.

[*Liris* represents showering rain. The rain symbolizes trials of life. That's why people should be strong in facing the trials of life with passion.] (Mrs. A, interview on 18 February 2017).

4.1.5 *Padas*

Padas is the original classic pattern of Batik Bakaran (Mrs. A, Mrs. B, and Mr. C). This Batik has black base color. Different from *Liris* which

contains various patterns used in Batik Bakaran, Batik *Padas* employs a lot of coral reef shapes. Each coral reef contains different original patterns of Batik Bakaran. Patterns which are commonly used to fill the coral reefs are *Kawung Sari*, *Kedele Kecer*, *Manggar*, *Blarak Sineret*. If batik *Liris* is commonly worn by young people until adult, batik *Padas* is commonly worn by adult or old people. In Yogyakarta and Solo this batik is called batik *Sekar Jagad*.

Padas tu dalam kurung nek luar Pati jenenge Sekar Jagad, kembang jagad. Mulane isine reno reno, koyok kae reno reno isine.

[*Padas* is allegedly the name used outside Pati the name is *Sekar Jagad*, the universe flowers. That's why it has various fill ins, it just has various fill ins.] (Mrs. A, interview on 18 February 2017).



Figure 12 *Padas* Pattern

Batik *Padas* is almost similar to batik *Sekar Jagad*. This batik contains various patterns in one Batik. This batik is inspired by a story of *Bledug Kuwu* (a mud volcano in Grobogan).

Padas iku kan ono ceritane, ono hubungane karo Bledug Kuwu barang iku. Kan nyondol kan rusak a anu karang-karange, kan ngoten a. Anune njeblus leng iku a. Dadi ono ceritane.

[*Padas* has a story, it is related to Bledug Kuwu. The explosion (of mud) destroys the coral reefs, right. It (the mud) erupts from the hole. So it has a story.] (Mr. C, interview on 13 May 2017).

Padas itself means coral reef. Coral reef is hard to be destroyed. Inside the coral reef on batik *Padas*, various patterns of Batik Bakaran can be found. Batik *Padas* and *Sekar Jagad* have similar philosophy in that people should preserve and conserve the diversity that exists around us such as hard coral reef (Mrs. A, Mrs. B).

4.1.6 *Manggar*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Manggar* is an original pattern of Batik Bakaran. Batik *Manggar*'s pattern has black base color. It is decorated with white zigzag lines resembling coconut tree flowers (*bunga mayang*) painted diagonally. Batik makers usually add some abstract *penggeden* such as animals or plants in this kind of batik. This batik is suitable for all ages and can be worn at any time.



Figure 13 *Manggar* Pattern

Batik *Manggar* is inspired by coconut tree flowers.

Manggar, bentuke koyok kembang klopo sing biasane dinggo ngantenan iku lho. Lha iku manggar.

[*Manggar*, shaped like coconut tree flower that is usually used on Javanese wedding. That is *manggar*] (Mrs. B, interview on 12 May 2017).

Manggar is the Javanese language of coconut tree flowers. Just like flowers in general, coconut tree flowers has sweet fragrance and it is beautiful. Coconut tree flowers are usually used for traditional Javanese wedding ceremony. The flowers are also used as food ingredient in making *gudeg*, a Javanese cuisine. Coconut tree has special meaning for Javanese people. Coconut tree can live everywhere and each part of the tree can be either consumed or made as tools, none is wasted (Dapur Mamah Nanda, 2015). Therefore, Mrs A and Mrs B say that this pattern teaches people to live like a coconut tree; to always be useful to anyone, to have inner beauty, and to be able to adapt easily like coconut flowers (*bunga mayang*) (Mrs. A, interview on 18 February 2017 and Mrs. B, interview on 12 May 2017).

4.1.7 *Nam Kepang*

Nam Kepang is an original pattern of Batik Bakaran (Mrs. A, Mrs. B). This original Batik Bakaran pattern has black base color decorated with white stripes shaped like a plait. The striped is shaped like diamonds. The diamond shaped plaited patterns fill the cloth. Batik makers usually put plants as *penggeden* on this batik. *Nam Kepang* is suitable for all ages and can be used at any occasion.

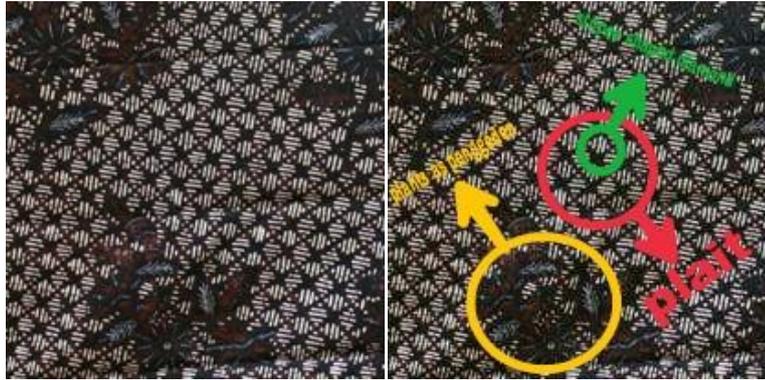


Figure 14 Nam Kepang Pattern

Nam Kepang comes from two words. *Nam* is from *nam-naman*, it means weaving and *Kepang* means plait. On Batik *Nam Kepang* pattern there are lines that are formed like a diamond. The diamonds are then neatly arranged like long plait. Plaiting or weaving required a skill, diligence and patience. According to Mrs A, this batik is inspired by villagers who live and get money from crafting.

Ono sing ngayam gedek, ono sing ngayam kupat, yo macem macem... ngayam iku ndak butuh telaten a? Mulo iku wong urip kudu telaten.

[Some plaited *gedek*, some plaited *kupat*, it varies... plaiting needs patient, is it? That's why human should be patient.] (Mrs. A, interview on 29 April 2017).

This batik teaches people that we should be more skillful, diligent and patient in dealing with life.

4.1.8 Blarak Sineret

Blarak Sineret is an original pattern of Batik Bakaran (Mrs. A, interview on 18 February 2017; Mrs. B, interview on 12 May 2017).

Blarak Sineret has black base color with white stripes that looks like

coconut tree leaves drawn diagonally filling the cloth surface. Similar to other batik patterns, this batik also has *penggeden*. Batik makers usually put plants as *penggeden* on this batik pattern. This batik can be worn at anytime and can be worn by men and women of all ages.

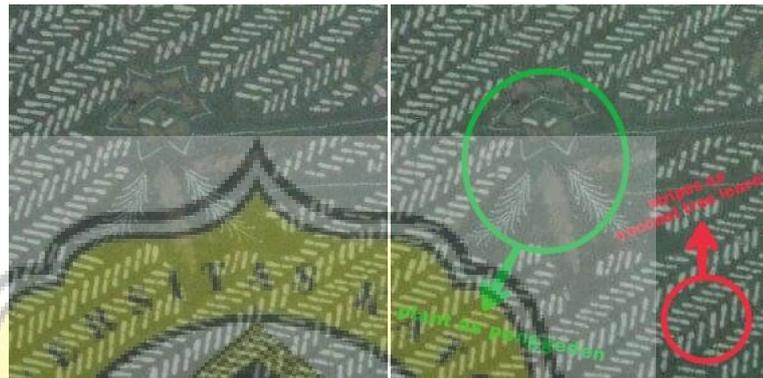


Figure 15 *Blarak Sineret* Pattern

Blarak Sineret consists of two words, *blarak* which means the leaf of palm tree and *sineret* which means dragging. Batik *Blarak Sineret* pattern is inspired by the streaks of dragging palm leaves on the sand. On the name of the pattern, Mrs A explains that a long time ago before toy factories were built, coastal children often played with coconut tree leaves by running and pulling it on the coastline so that creating unique streaks on the sand. Mrs A further explains that this batik pattern teaches people about the togetherness of the children who dragged the palm tree leaves and created unique streaks. In a competition there has not only been achieved by one person, but there are other person also took a part (Mrs. A).

4.1.9 *Gringsing Putihan*

Gringsing Putihan and *Gringsing Irengan* pattern are mentioned by three interviewees (Mrs. A, Mrs. B, Mr. C) as an original pattern of Batik Bakaran. *Gringsing Putihan* has black base color. This original Batik Bakaran is decorated with small white circles. The batik makers usually put animals or plants as *penggeden* on batik *Gringsing Putihan* to make this batik more attractive.

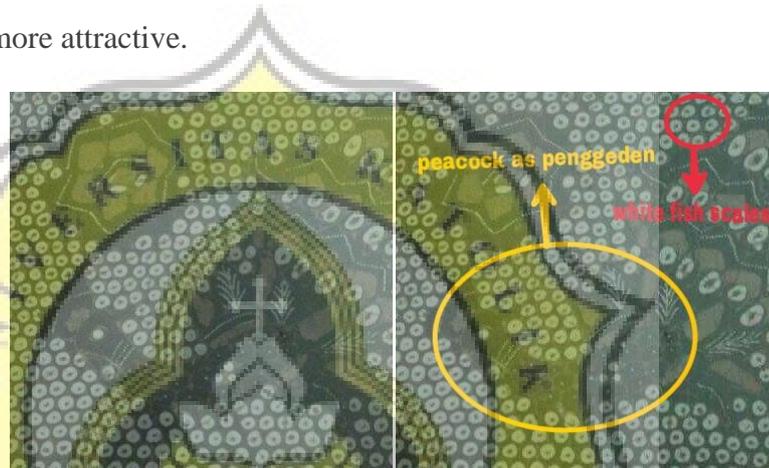


Figure 16 *Gringsing Putihan* Pattern

Pattern *Gringsing* is the oldest batik pattern. This batik is inspired by fish scales. The pattern of this batik is shaped like fish scales and covers the entire surface of this batik. The batik makers usually put abstract plants or animals as *penggeden* on this batik. Batik *Gringsing Putihan* is dominated with white color because the base color is covered with white pattern. This pattern is representing of *Yang*. *Yang* is masculine, white, light, young, odd numbers and provides form to all things (Cartwright, 2012). *Gringsing Putihan* usually worn by the young people.

Gampangane ngeten mas, Gringsing Putihan ambek Gringsing Irengan iku ameh koyok Yin Yang.

[To make it easy *mas*, *Gringsing Putih* and *Gringsing Irengan* are similar to *Yin Yang*.] (Mr. C, interview on 13 May 2017)

4.1.10 *Gringsing Irengan*

Gringsing Irengan has black circles covered the entire surface of this batik. As *Gringsing Putih*, the batik maker also put abstract plants or animals as *penggeden* on *Gringsing Irengan* to make this batik more attractive.

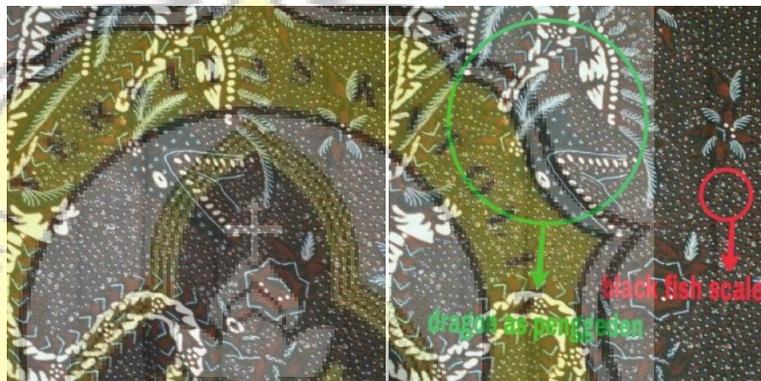


Figure 17 *Gringsing Irengan* Pattern

The same with Batik *Gringsing Putih*, this batik also has fish scale shape patterns. The difference between *Gringsing Irengan* and *Gringsing Putih* in the previous explanation is that this *Gringsing Irengan* is dominated by black color. This pattern is representing *Yin*. *Gringsing Putih* and *Gringsing Irengan* are connected. Those patterns represent *Yin* and *Yang* which complete each other. *Yin* is feminine, black, dark, old, even numbers and provides spirit to all things (Cartwright, 2012). *Gringsing Irengan* usually worn by the old people.

4.1.11 *Limaran*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Limaran* is an original pattern of Batik Bakaran. Batik Bakaran *Limaran* pattern has black base color with brown horizontal faint diamond. Inside the diamond, there are two white dots that look striking among abstract flower. Batik makers usually add plants as *penggeden* in this batik. This batik can be worn by anyone at anytime.



Figure 18 *Limaran* Pattern

Limaran comes from word *samar* – *samar* in Javanese, in English it means vague. There is also another interpretation that *Limaran* is delivered from word *limar*. *Limar* is a silk cloth that symbolizes luxury (Juang, 2011). On Batik Bakaran *Limaran* the brown color looks vague because it is covered by the black color, while the white color looks striking. The white dots on Batik *Limaran* symbolize jewel on the flowers and add elegance on this batik so that this batik adds elegance to the wearer (Mrs. A, interview on 29 April 2017).

4.1.12 *Magel Ati*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Magel Ati* is an original pattern of Batik Bakaran. This original Batik Bakaran pattern has black base color. This batik contains six white dots formed into a rectangle which is then made into a square with three other rectangles. Inside each square there is a white cross that is made from *cecekan* (small dots). Batik Bakaran *Magel Ati* is usually only worn for sad occasions. For example, this batik is worn during the funeral.

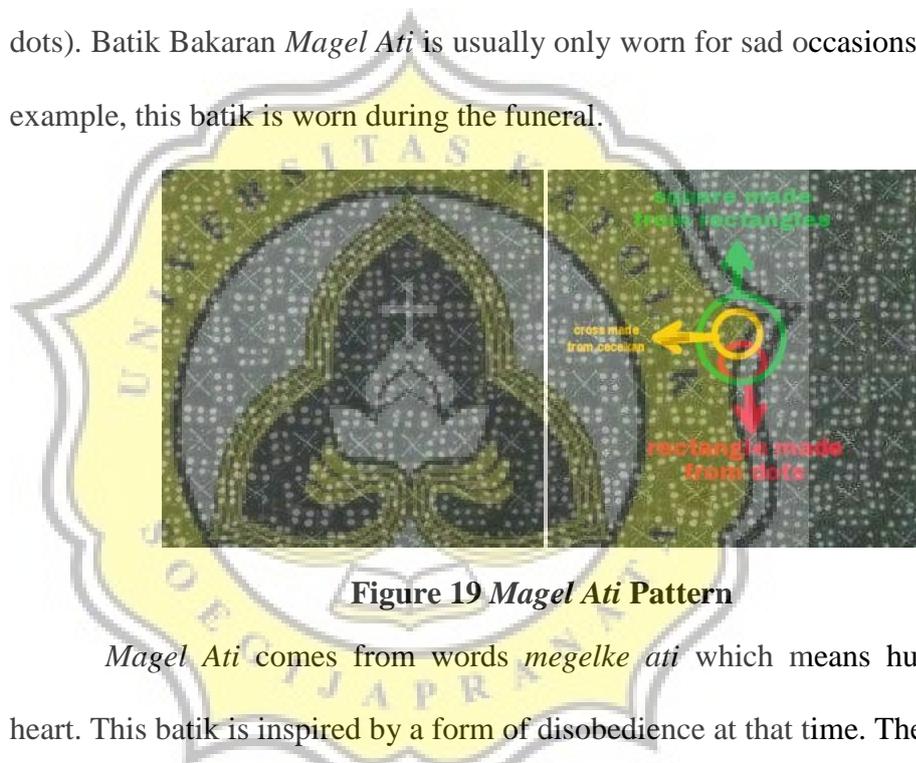


Figure 19 *Magel Ati* Pattern

Magel Ati comes from words *megelke ati* which means hurting heart. This batik is inspired by a form of disobedience at that time. There is something interesting behind the pattern of Batik *Magel Ati*. A cross that is made from *cecekan*, is a symbol of wrong doing that can still be accepted by the society at that time. The dots surrounding a cross contain meaning that young people should not have to survive for themselves alone, if they survive for themselves alone the result will be bad. The squares that are made from dots function as boundaries which divide one part to another. Batik *Magel Ati* is a batik pattern that has a gloomy aura as stated by Mrs

A and Mr C (Mrs. A, interview on 29 April 2017; Mr. C, interview on 13 may 2017).

4.1.13 *Kedele Kecer*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Kedele Kecer* is an original pattern of Batik Bakaran. Batik *Kedele Kecer* pattern is very unique. This pattern is only owned by Batik Bakaran. So far there has been no pattern that resembles the pattern of *Kedele Kecer*. *Kedele Kecer* is very simple. This batik has black basic color with white dots spread over the surface of the cloth. Batik makers usually put plants or animals as *penggeden* on batik *Kedele Kecer*. There is no particular event to wear this batik.



Figure 20 *Kedele Kecer* Pattern

Kedele Kecer is derived from word scattered soybeans. It can be taken from its name that this batik is inspired by scattered soybeans. Figure 20 shows the way white dots represented scattered soybeans fulfill the batik surface. Mrs A and Mrs B explain similarly that *Kedele Kecer* is a symbol of abundance and prosperity.

Kedele iki panganan sederhana, kan biasane diolah dadi tempe, tahu... wong jaman biyen mangan tahu tempe iki wes enak ngono go...

[Soybean is a simple food, it can processed to be tempeh, tofu... people in the past was content with eating tofu and tempeh... (Mrs. A, interview on 18 February 2017)

The implied prayer for the batik *Kedele Kecer* wearers is that they will soon get abundant fortune.

4.1.14 *Sekar Baru*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Sekar Baru* is an original pattern of Batik Bakaran. Batik *Sekar Baru* has black base color. This batik is decorated with *penggeden* in the shape of a bouquet or *lung - lungan*. There are short lines surrounding the *penggeden*. *Isen isen* dots are added to fill the blank space on batik *Sekar Baru*. This batik is usually worn as long scarf to carry a baby.

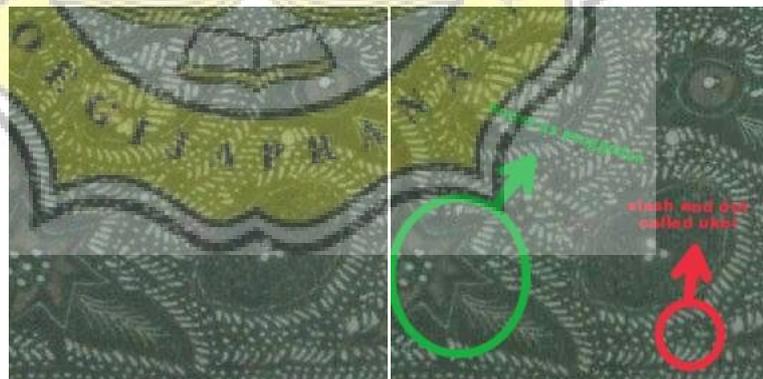


Figure 21 *Sekar Baru* Pattern

In English *Sekar* means flower and *Baru* means new. It means a beauty that has never been seen before. In Batik *Sekar Baru* pattern the *penggeden* is surrounded by short lines. The lines border the *penggeden* and make *penggeden* look shining. The pattern is a symbol that parents

should protect and educate their children so the children can become useful for many people (Mrs. B, interview on 12 May 2017).

4.1.15 *Kopi Pecah*

Kopi Pecah is an original pattern of Batik Bakaran (Mrs. A, Mrs. B). Batik *Kopi Pecah* has black base color. It is decorated with white beans arranged in various positions depending on the creativity of the batik maker. Usually batik makers add *penggeden* such as abstract animals or plants. There is no particular event to wear this batik.



Figure 22 *Kopi Pecah* Pattern

Batik *Kopi Pecah* pattern is shaped like coffee beans. The coffee beans in Batik *Kopi Pecah* are painted as broken coffee beans. This batik has a philosophy that something is very hard to break can be broken if it given continuous exposure (Mrs. A).

4.1.16 *Blebak*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Blebak* is an original pattern of Batik Bakaran. Batik *Blebak* is the simplest batik. The original *blebak* has white base color with black cracks. There are

many types of batik *Blebak*. For example, *Blebak Pring*, *Blebak Urang*, *Blebak Lung* and others. The most important thing on batik *Blebak* is its *penggeden*. Batik *Blebak* comes in many variation depend on its *penggeden*. *Blebak* can be worn at any time.

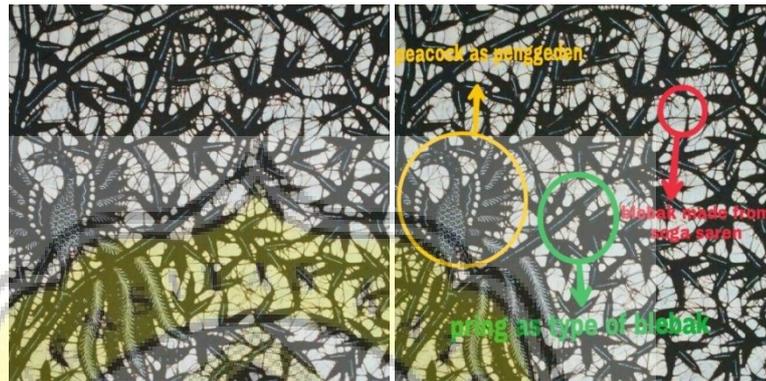


Figure 23 *Blebak Pring* Pattern

Batik *Blebak* is a unique batik. Beside its simplicity, this batik has various types of *penggeden*. As mentioned earlier, Batik *Blebak* has white base color with black cracks. The black cracks are made from *soja saren* (coloring material only used in Batik Bakaran). White color in this batik means cleanliness, purity and modesty. The black cracks on Batik *Blebak* make this batik more attractive. Every *penggeden* on Batik *Blebak* has different philosophy. Today modern patterns of Batik Bakaran have similar pattern with Batik *Blebak* but with different base color. The simplicity of the pattern makes it easier to be added with customized *penggeden* that can be an advantage in the market (Mrs. A, interview on 18 February 2017; Mrs. B, interview on 12 May 2017; Mr. C, interview on 13 May 2017).

4.1.17 *Ladrang*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Ladrang* is an original pattern of Batik Bakaran. Batik *Ladrang* resembles Batik *Parang* from Solo and Yogyakarta. It has black base color with distinctive white waves. Near the waves there are white dots. Batik *Ladrang* is classified as batik *keraton* because in the past, people who could wear this batik are only those in the royal courts. But today this batik can be worn by young and old people.

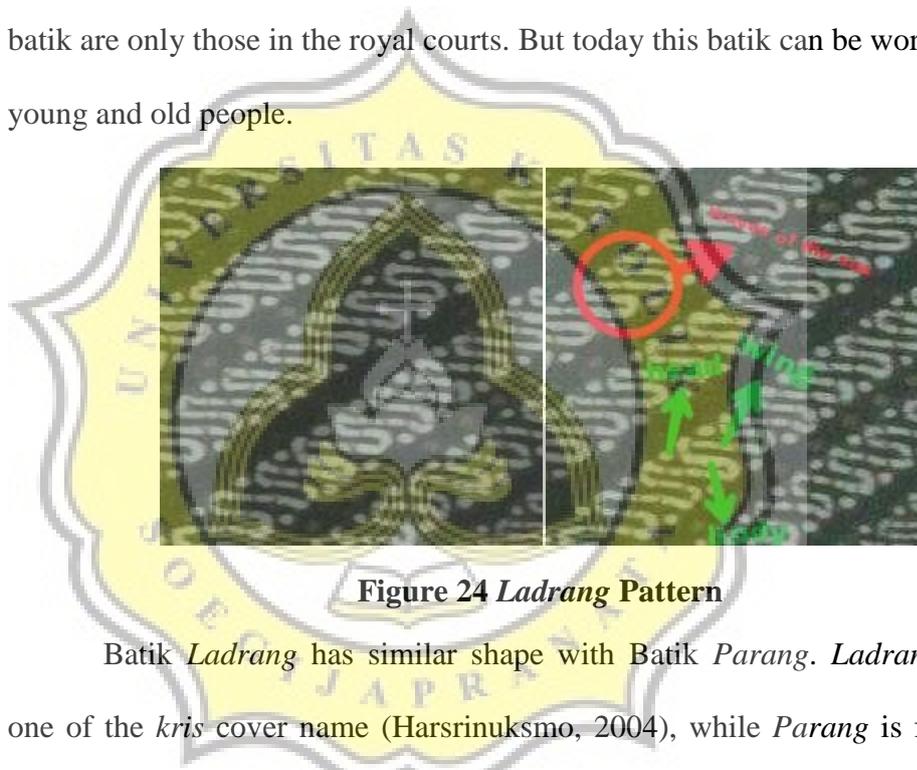


Figure 24 *Ladrang* Pattern

Batik *Ladrang* has similar shape with Batik *Parang*. *Ladrang* is one of the *kris* cover name (Harsrinuksmo, 2004), while *Parang* is from the word *pereng* which means slope. The word *parang* is used to name areas on the coast of Java such as *Paranggupito*, *Parangkusumo* and *Parangtritis* which supposedly a place used by the Javanese king of *Mataram* to meditate until finally he is inspired to design a pattern of batik that symbolizes the greatness of the king (Kusrianto, 2013). Some people say that the pattern of Batik *Ladrang* is like the waves of the sea which has a philosophy that people will experience many trials of life. Other says that

Batik *Ladrang* pattern is a deformation of an eagle's shape. Eagle is a symbol of a person who has a high degree. *Parang's* pattern is bigger than *Ladrang's* pattern (Mrs. B, interview on 12 May 2017).

4.1.18 *Gandrung*

Gandrung is an original pattern of Batik Bakaran (Mrs. A, Mrs. B). This original Batik Bakaran has white base color with black lines that runs in every wind direction. In the meeting point of every line, there are black dots. In order to make this batik more adorable, the batik maker put abstract animals or plants as *penggeden*. This batik is suitable for young people.



Figure 25 *Gandrung* Pattern

Gandrung means fall in love. According to Mrs. A, this batik pattern was made by Nyai Banowati when she missed her family and her lover. The line that crossed out on Batik *Gandrung* contains a story about someone who falls in love and waits for the arrival of the lover (Mrs. A, interview on 18 February 2017). Therefore, this batik is a symbol of sense of longing suitable for the young people who fall in love.

4.1.19 *Kawung Sari*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Kawung Sari* is an original pattern of Batik Bakaran. Batik *Kawung Sari* is called Batik *Kawung* in Solo and Yogyakarta. Beside *Ladrang*, Batik *Kawung Sari* is also includes as batik keraton. Batik Bakaran *Kawung Sari* has black base color with white oval arranged diagonally. Inside the oval there are two black dots. Long time ago Batik *Kawung Sari* was only worn by the royal servants but today everyone can wear this batik.

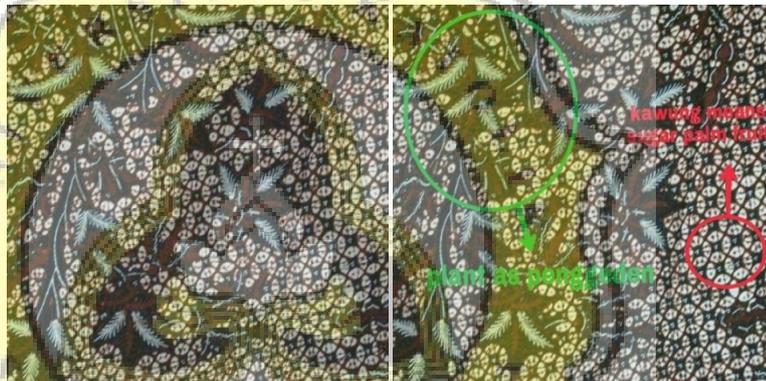


Figure 26 *Kawung* Pattern

Kawung is the Javanese language for sugar palm fruit (*kolang kaling*). The form of sugar palm fruit is simplified into four ovals and arranged in a shape of a cross. It symbolizes the structure of the universe. The center of the cross of sugar palm fruits on Batik *Kawung* pattern symbolizes energy source. The four ovals depict the wind directions which are east, south, west, and north. The middle of the four sugar palm fruits depicts human conscience. This batik contains a philosophy that human being must be able to preserve and unite with the universe. Long time ago this batik can only be used by the king and the royal family. In addition, it

should only be used by people who are wise and prudent. Therefore, in Javanese puppet this batik is only worn by Semar. Semar is known as a puppet character who is honest, simple, sincere and unconditional (Pramuditya, 2013). However, today all people can wear Batik *Kawung*. *Kawung Sari* has smaller pattern than *Kawung* itself (Mrs. A, interview on 18 February 2017; Mrs. B, interview on 12 May 2017).

4.1.20 *Ungker*

Ungker is an original pattern of Batik Bakaran (Mrs. A, Mrs. B). Batik *Ungker* has black base color with white circular (*ungker*) decorated the batik surface. *Ungker* is painted randomly depends on batik maker creativity. The batik maker usually put *penggeden* in a shape of abstract animals or plants to make this batik more interesting.

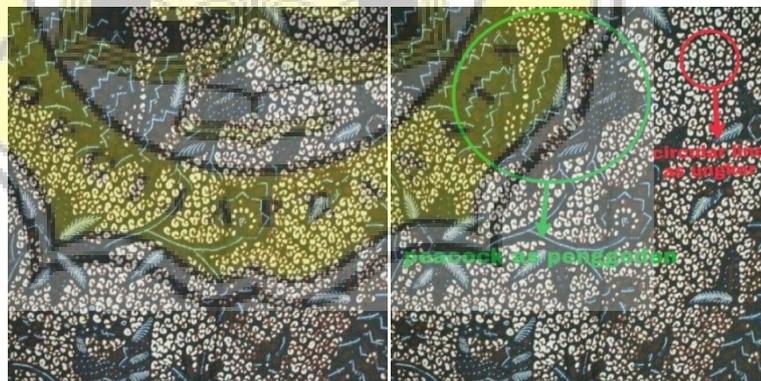


Figure 27 *Ungker* Pattern

Ungker means circular. The motif of Batik *Ungker* is circular as in a fishhook. This pattern is inspired by fisherman's fishhook. The main employment of the coastal area people are as fishermen. The fishhook symbolizes fishermen. This pattern illustrates the fishhooks are interwoven

to one another. It is a symbol of mutual cooperation of coastal people (Mrs. B, interview on 12 May 2017).

4.1.21 *Rawan*

Three interviewees (Mrs. A, Mrs. B, Mr. C) mention that *Rawan* is an original pattern of Batik Bakaran. Batik Bakaran *Rawan* has black base color with white waves close-fittingly covers the surface of the cloth. Usually the batik makers add animals or plants as *penggeden* to make this batik more beautiful. This batik is usually worn by people whose already has a child. In this batik, it difficult for the writer to find the original batik *Rawan* because the batik maker has not yet made it, so the writer attaches the modified one.



Figure 28 *Rawan* Pattern (modified)

Rawan is derived from the word swamp. This batik was obtained when Nyi Ageng meditated in a swamp. This batik pattern resembles quiet water. Water is something very essential for life. This batik has philosophy that people can live and overcome all the trials of life with calmness or peace (Mrs. A, interview on 18 February 2017).

4.2 *Penggeden*

As mentioned in Chapter two, *Penggeden* is the biggest motif on the batik. It is also called ornament of the batik. *Penggeden* on Batik Bakaran has abstract shapes. Usually the batik makers rely on their creativity to adjust the shape of *penggeden* with the pattern of the batik. Beside its function as the ornament to make the batik patterns more attractive, *penggeden* itself also has philosophy that must be known by the batik consumer.

Penggeden iku... tergantung... penggeden iku, terdiri dari lung – lungan iso, terus buket iso. Opo iki yo jenenge, manuk opo yo... merak iso, opo neh yo... maceme yo iku leh, urang yo iso penggeden kuwi, bandeng yo iso.

[*Penggeden... depends... penggeden consists of lung – lungan, or buket. What is the name, what bird is it... can be peacock (merak), what else then... can be shrimp (urang) , can be milkfish (bandeng).*] (Mrs. A, interview on 8 April 2017)

From the interview, the writer finds that Batik Bakaran has five original *penggeden*. Those are *Lung – Lungan, Buketan, Merak, Urang, and Bandeng*.

4.2.1 *Lung – Lungan*

Lung – lungan is plant-shaped ornament. The other name for *lung – lungan* is *semen*. The word *semen* is from the word “semi” (*bersemi*) or in English it is blossom. As implied in the name, this ornament includes all parts of the plants. It can be shaped as plant buds, leaves, flowers, short stalks or long stalks, and also stalks that have tendrils.



Figure 29 Lung Lungan

The philosophy of *lung – lungan* itself is plant buds, leaves on the twigs and the flower of woodbind. This ornament can also be combined with animals or birds. *Lung – lungan* can be classified into three which are those that only contain flowers and leaves, those that contain plants combined with animals, and those that contain plant combined with *lar* (half of garuda's wings) or *sawat* (garuda's wings complete with its tail) (Kusrianto, 2013). The philosophy of this *penggeden* is a hope that the life of the wearer can be growing and thriving to be better (Batik Sekar Kedhaton, 2014). This *penggeden* can be used in the entire Batik Bakaran original pattern except on batik *liris* and batik *padas*.

4.2.2 Buketan

The word *buketan* itself comes from the French *bouquet* which means the flower arrangement. This *penggeden* contains a bunch of flowers. It is usually combined with butterflies or birds.



Figure 30 *Buketan on Sido Mukti Pattern*

This ornament is influenced by merchant traders from China who came to Indonesia. This ornament is growing rapidly on colonialism era, especially when Dutch came to Indonesia (BatikDan, 2013). According to Zahir Widadi, *buketan* ornament contains the philosophy of happiness, cheerfulness, beauty, tenderness and purity. This *penggeden* symbolizes a hope for the wearers to always look cheerful and happy (radarpekalongan.com, 2017). A lot of original Batik Bakaran patterns use *buketan* as *penggeden*. This *penggeden* is very popular in modern Batik Bakaran patterns.

4.2.3 Merak

Merak is a kind of bird, in English *merak* means peacock. This kind of bird has beautiful and colorful feather. *Penggeden Merak* shapes abstractly in a full body peacock, from its head to its claw.

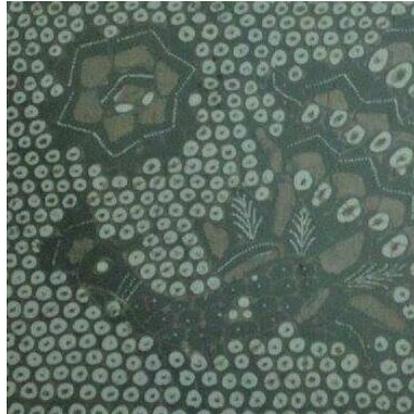


Figure 31 Merak on Gringsing Putih Pattern

According to Adi Kusrianto, *merak* ornament is used to symbolize holiness, sanctity, and the image of the world above, because peacock is the transportation of the gods (Kusrianto, 2013). This *penggeden* can be used in every original Batik Bakaran except on batik *liris* and batik *padas* by adjusting the patterns based on the creativity of the batik maker.

4.2.4 Urang

In English *Urang* means shrimp. Shrimp is very close to Bakaran people's life. Some people in Bakaran have shrimp ponds. In Bakaran, shrimps are usually processed into shrimp paste. The taste and quality of Bakaran's shrimp paste is better than the other regional shrimp paste because of its materials and the process of making it (Kabar Pati, 2014).

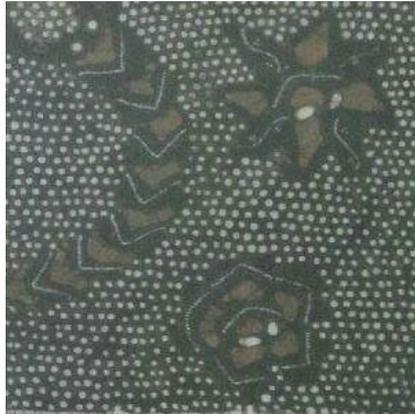


Figure 32 *Urang on Kedele Kecer Pattern*

Shrimp can be one of *penggeden* of original Batik Bakaran because it is close to the villager's life. It symbolizes pleasure and helps the villager's economy. *Penggeden urang* is usually combined with *kipas* (fan), people usually called it *kipas urang* (Mrs. B, interview on 12 May 2017).

4.2.5 *Bandeng*

Bandeng is a kind of fish, in English it is called milkfish. Beside shrimp, *bandeng* is also very popular in Juwana. Many Bakaran people also cultivate *bandeng* on their fishponds. They usually process it into *bandeng presto* (soft spines milkfish). Besides processing it into *bandeng presto*, *bandeng* can also be processed into delicious foods which are nutritious for the body.



Figure 33 *Bandeng* on *Manggar* Pattern

Processing *bandeng* into food takes time. If the *bandeng* is not properly processed, it will leave many tiny bones hard so it is difficult to enjoy the eating. If it is processed to long, the fish is also not good because it is too soft and the taste is not delicious anymore. It is similar to people's lives, if life is not managed properly, people will face discomfort in their lives (Roestandi, 2011). The same with *Urang* (shrimp), *Bandeng* (milkfish) is close to the villager's life, and this *penggeden* can also be combined with *kipas* (fan) (Mrs. B, interview on 12 May 2017). This *penggeden* can also be used in every original Batik Bakaran except on batik *liris* and batik *padas* depends on the creativity of the batik maker.