

Indonesian Batik Study of Go Tik Swan At 1950-1990 Period in Surakarta

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Abstract

Batik is very closely related to the Majapahit Empire and Islamic kingdoms in Java in the past. The development of batik incessantly took place during the Mataram kingdom in 1600-1700. During this time, batik spread throughout Java, where it was used for ceremonial purposes and attire for royalty, and the craftsmen of the palace artists created various kinds of batik motifs. The treasury of batik designs developed from a variety of aesthetic orientations, in Central Java's palaces, designs were often inspired by ritual. The spread of batik culture to the birth of coastal batik, its emergence is a new period in the world of batik. This period deserves to be called modern batik, the form of coastal batik has developed very widely with various cultural influences brought by immigrants. One of the pioneers in the world of batik in Surakarta City is Go Tik Swan Panembahan Hardjoanagoro, he is the creator of the birth of Indonesian Batik which was inspired by President Soekarno's orders. Indonesian batik is a sophisticated blend of batik elements in the archipelago, namely classic batik and coastal batik in the design of the motifs and the use of colors. Go Tik Swan makes the concept of semi-delinquent as the basis for creating inner masterpieces. Indonesian batik is modern and multi-colored, but does not leave its roots, namely Javanese culture in terms of design motifs, production processes, and their meanings. The aims of this study were to study the rationale for Indonesian Batik based on the concept of semi-deferred by Go Tik Swan, to know the process of creating and realizing Indonesian Batik, and to understand the role of "semi-deferred" in the style of Indonesian Batik by Go Tik Swan.

Keywords: *classical batik, coastal batik, Indonesian batik by Go Tik Swan*

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INTRODUCTION

Indonesia, with its diversity of ethnicities and cultures, produces various works of art that can be enjoyed and used. In order to be understood, culture must be realized in a sensory form, functioned, and interpreted spiritually (Wang, 2019). The meaning of culture can open horizons if humans are able to place themselves. One form of Indonesian culture is batik. Batik in Indonesia is a whole technique as well as the development of related motifs and culture, which UNESCO has designated as a Humanitarian Heritage for Oral and Non-Cultural Culture (Masterpieces of the Oral and Intangible Heritage of Humanity) since 2 October 2009 (Shamasundari, 2023).

There are four aspects to consider in the process of making traditional batik, namely motifs, colors, manufacturing techniques, and functions (Hartono et al., 2022). Batik has visual beauty because all the ornaments, fillings and patterns are arranged neatly and harmoniously. Batik also has spiritual beauty because the messages, hopes, teachings of life and prayers to God Almighty from the batik maker are embodied in every pattern (Sachari, 2020). Batik decoration is an expression of the creator's self and environment. Batik decoration is divided into two, namely palace batik and coastal batik, both of which have different characteristics, in terms of ornaments, coloring, and the culture that influences them (Information et al., n.d.).

The art of batik craft underwent a transformation, from the people entering the palace and returning to the people again (Kholifah et al., 2023). The profile of palace batik tends to be contemplative, orderly, and symmetrical, with a color scheme that is limited to the colors white mori, black indigo, and soga. Not all batik companies can meet the demands of the refinement of palace batik (Color, n.d.). One of the Chinese cultural figures who played an important role in Javanese culture, especially in the field of batik development, was Go Tik Swan Panembahan Hardjonagoro in Surakarta City (11 May 1931-5 November 2008 (Bennett, 2021).

Nunggak semi is a concept of cultural development that emphasizes the development of a culture that should not result in wild growth but is based on the old (traditional) or classic cultural pillars (This, 2017). The old culture had to be replaced in time, but it was from this milestone that a new culture blossomed. Go Tik Swan applies the concept of semi arrears in order to help preserve and develop Javanese culture in terms of batik (Exoticism, n.d.). Javanese culture is expected to have fresh new branches, but its growth must be maintained properly so that it continues to grow regularly and not go wild. Based on the background of the problems above, the writer is interested in conducting research and writing about Indonesian Batik by Go Tik Swan in Surakarta City (Pramono & Sabana, 2020).

This research is contribute as a reference and literature in the world of education and to combine the theories of fine arts and design, especially in the field of textile crafts, focusing on the creation of batik designs. Able to provide understanding to the general public to understand batik culture and the process of creating motifs and their embodiment. It is also hoped that this research can become a reference for future researchers in developing the knowledge of batik design. The results of this study are expected to be a reference in the process of designing batik by designers, taking into account existing concepts and culture. For batik users, research can be used as a source of information and knowledge in using batik products. For both government and non-government institutions, this research can be used as a potential for the development of community culture and skills.

METHOD

The type of research used in studying Indonesian Batik by Go Tik Swan is a descriptive qualitative research method. Descriptive qualitative research aims to describe a research object as a whole regarding the characteristics of circumstances, conditions, situations or symptoms based on social reality phenomena or concrete facts and analyzing facts (Nassaji, 2016). The research location is the place where the research activities are carried out and the sources of data needed in the research are obtained (Sileyew, n.d.). The

research location was carried out in Dalem Hardjonegaran Surakarta, which is located at Jalan Kratonan 101 or Jalan Yos Sudarso 176 Surakarta 57152.

Sources of data in this study consisted of various types, including people as sources or informants, events or activities, locations, objects and documents obtained from Dalem Hardjonegaran. These various data sources demand certain methods or techniques of data collection that are appropriate in order to obtain the data needed to answer the problems that have been determined (Muhammad & Kabir, 2018). The sampling technique is related to limiting the number and types of data sources used in research. The sampling technique is a special form, the process of concentration or selection in research that leads to selection. The sampling technique in qualitative research tends to be "purposive" because it is seen as more capable of capturing the completeness and depth of data in the face of a non-singular reality (Taherdoost, 2020).

The data is in the form of Indonesian Batik product objects by Go Tik Swan, by analyzing 7 patterns of Indonesian Batik as samples. The selection of 7 samples is based on the periodization of creation as well as different inspirational themes in each batik motif, and the samples are original works from Go Tik Swan which are continuously being produced and developed. The samples are the Slobok, Raditya Kusuma, Parang Bima Kurda, Kembang Bangak, Sawunggaling, Kukilo Pekso Wani, and Pisan Bali motifs. Data that has been obtained, collected and recorded in research activities, strive for stability and truth. Data validation is a guarantee for the stability of conclusions and interpretation of meaning as a result of research (Stahl & King, n.d.). The method commonly used in qualitative research to ensure data validation is the triangulation technique, also known as cross-check. Triangulation is a technique based on a multi-perspective phenomenological mindset. This means that to draw a more solid conclusion, it takes more than just one point of view (Fusch et al., 2021).

Analysis of the study of Indonesian Batik by Go Tik Swan in this study uses a process of historical interpretation. Historical analysis aims at synthesizing a number of facts obtained from historical sources and together with the theories of the structured facts into an overall interpretation (Keyser & Sullivan, 2022). Historians often construct narratives to describe past events using colligatory interpretations or general interpretations. All forms of interpretation are required to be credible, fair and clear (intelligible). There are several types of historical presentations that are required to be trusted, namely plausible descriptions of past events and causal relationships between concepts and the creation of Indonesian Batik by Go Tik Swan (commonsense) (Satpathy, n.d.). Each of them describes association patterns or relationships of past events. Past between classical batik and Indonesian Batik (colligatory), and a brief description of the historical subject of the existence of Indonesian Batik by Go Tik Swan (summary).

RESULT AND DISCUSSION

This study examines Indonesian Batik by Go Tik Swan Panembahan Hardjonagoro. The study focuses on the rationale, the process of creation and embodiment, as well as the role of semi-arguments in the design of Indonesian Batik patterns (Yanti et al., 2020). The study is composed of sub-chapters which contain the results of the research and discussion which includes an overview of Indonesian Batik by Go Tik Swan, the rationale based on the concept of semi-arid, creation and embodiment, as well as the role of semi-arid in the design process and the patterns produced. Using research techniques that have been determined, with a historical interpretation approach which includes: (commonsense) past events and causal relationships with the concept and creation of Indonesian Batik by Go Tik Swan. There is descriptions of association patterns or relationships of events the past between classical batik and Indonesian Batik, and (summary) a brief description of the historical subject of the existence of Indonesian Batik by Go Tik Swan (Permatasari, n.d.).

The art of batik in Surakarta is the essence of batik art in Java which is hundreds of years old. Batik in Indonesia is closely related to the development of the Majapahit kingdom and the spread of the Islamic empire in Java (Madrasah & Announcements, 2021). Various records state that the development of batik was mostly carried out during the Islamic Mataram kingdom. Batik art in Indonesia has been known since the time of the

Majapahit kingdom and continues to grow for the following kingdoms and kings (Sultans, n.d.). The spread of batik art became the property of Indonesian people and especially the Javanese people after the XVIII century or early XIX century. The batik that was produced was all written batik until the early 20th century and stamped batik was known only after the First World War ended or around 1920 (Setiyartiti & Rachmawatie, 2021). As for the connection with the spread of Islamic teachings, many batik center areas in Java were santri areas. They became tools of economic struggle by Muslim merchant figures against the Dutch economy (Setiyartiti & Rachmawatie, 2021). One of the pioneers in the world of batik in Surakarta City is Go Tik Swan, born in 1931 and passed away November 5, 2008. He was the creator of the birth of Indonesian Batik inspired by President Soekarno's orders. Indonesian batik is a sophisticated blend of elements from the archipelago (Us et al., n.d.). Go Tik Swan's work triumphed in the 1960-1970s. Until his death, the designs he created numbered around 200 styles. Go Tik Swan is of Chinese descent who is active in the world of batik and serves the Surakarta Palace.

The discussion in this study focuses on the points to answer the formulation of the problem that has been determined, to find out the rationale for the creation of Indonesian Batik, the process of creation and embodiment, as well as the role of semi-arguments in Indonesian Batik patterns, by describing past events and causal relationships, patterns -patterns of associations or relationships of past events, as well as the visual historical subject of Indonesian Batik by Go Tik Swan (Suleman, n.d.). The thought of Indonesian Batik, which was created by Go Tik Swan, cannot be separated from the ideas of President Soekarno. There are several things that underlie the birth of the Indonesian Batik pattern by Go Tik Swan, including inspiration for palace batik patterns, political figures or influences, philosophical wayang figures, life circumstances, community traditions, cultural acculturation, and the philosophical meaning of gending or regional songs. Every design of the Go Tik Swan Indonesian Batik pattern adheres to the concept of semi awning, which is still guided by the creation of classic batik that grew in the palace circles in terms of the arrangement of the components of the motif and the production process of the batik (Phillips, 2007).

According to Hardjosoewarno, the term abrogation comes from the words arrears and semi, which means that arrears are milestones and semi are blossoming. Creating new things but not forgetting the original milestones. The expected growth is growth that spreads from the roots and grows semi but the growth is not wild, it remains in the main corridor. The semi arrears referred to include concept of designing batik motifs, determining the components of design ornaments; production technique by maintaining the dip cap technique; and as well as spiritual processes that are still maintained. Explained by Sumartun, who is a employee who has worked for nine years at Batik Dalem Hardjonagoro, that the process of making batik goes through several stages, preparing mori cloth which is a primisima cotton type cloth with an average width of 105 x 250 cm (Universelle, 2021). The raw process for preparing cloth basically goes through the *ngloyor* stage, which is the process of cleaning cloth from the factory which usually still contains starch, using hot water mixed with straw or straw. Then *ngemplong* process is continued, which is the process of compacting the newly cleaned fabric fibers. Due to technological developments in the fabric industry, the fabrics used are ready to be processed for batik without having to go through the *ngloyor* and *ngemplong* processes. The process that is still carried out as a stage of batik creation in Dalem Hardjonegaran through a description of historical subjects is *Ngloyor*, *Ngemplong*, *Memola*, *Mbatik*, *Nembok*, *Mendel*, *Ngerok*, *Mbironi*, *Nyoga*, and the final process of *penglorodan* (Patterns & Meanings, 2022). After going through the process of creating batik that was applied to Dalem Hardjonegaran, Indonesian Batik works were obtained which have visual beauty and the majesty of the meaning contained therein (Behind et al., n.d.). In accordance with the explanation in determining the research sample, a description of the work of Indonesian Batik by Go Tik Swan is obtained as follows:

1. Parang Bima Kurda

Parang Bima Kurda was made in 1950, presented to the first President of the Republic of Indonesia, President Soekarno. The machete motif symbolizes the sun or the sun which symbolizes life. Using the mlinjon motif as a companion ornament with the meaning of plants, which are buds to grow to be big.

2. Pisan Bali

Pisan Bali was made around the 1950s, this motif already existed as a classic batik, then was developed by Go Tik Swan. Inspired by the balen way of playing the piece, the piece is played repeatedly and has a bustling and lively character. Pisan Bali is a ceremonial gamelan in the way of balen which is played in

honor of the great guest. There are two pieces that are repeated over and over again, the balinese balen and the pisan bali. Pisan bali is a pattern that symbolizes honor, degree and rank (Iskandar, 2011:77).

3. Kukilo Pekso Wani

The Kukilo Pekso Wani batik pattern. The basic idea or inspiration for the design is a blend of palace batik and coastal batik. Kukilo Pekso Wani was made around 1955's. The hong bird is inspired by the coastal batik culture which is influenced by Chinese culture which symbolizes happiness. An elongated tail with a tip shaped like a peacock's lar which symbolizes Batara Kresna. The name of the batik motif consists of the word kukilo which means bird and pekso wani which means to be forced to be brave.

4. Sawunggaling

Inspired by the culture of cockfighting in Bali, cockfighting is fought between roosters with spurs or sharp knives on their legs to kill opponents. If it hits an opponent it can rip a part of the body, and if blood drips onto the earth it is believed to be an offering offered to the earth. Sawunggaling was created in 1955's. The rationale for designing is the tradition of the Balinese people (Insani & Pratiwinindya, 2021).

5. Raditya Kusuma

The inspiration for designing Raditya Kusuma's batik pattern was Gusti Prince Haryo Prabukusumo, or better known by his teenage name Raditya Kusumo, the crown prince of Mangkunegaran, who died in an accident. During his lifetime, Belau was a close friend of Go Tik Swan. During a period of mourning, the Raditya Kusuma batik pattern was created. As a depiction of the figure of the crown prince Mangkunegaran. Raditya Kusuma was made around the 1970s, to coincide with the mourning of the Puro Mangkunegaran family.

6. Slobok Jamangan

The inspiration for the design is the development of modifications to the palace motif. The Jamangan slobok, made in the 1980s, was inspired by the slobok of the Surakarta palace. Slobok Jamangan is a modification of the slobok motif found in palace batik. Combine with jamangan motifs (head ornaments of Javanese dancers). The motif arrangement pattern is in the form of oblique lines or groups of slopes, with different sizes for each slope.

7. Kembang Bangah

The inspiration for the design was Go Tik Swan's depiction of a protest against the state of life, embodied in a batik artwork with a flower bangak pattern, made in the 1980s. In the 1970s to 1990s, a masterpiece appeared, which became the pride of Go Tik Swan, namely, Bunga Bangak. He wanted to introduce the work as a form of what he called a "cultural protest". Because culture in Indonesia is not respected as it should be by the people themselves. He wrote "everything is sold for money", so that "degenerates in culture" appear.

Past events and causal relationships, patterns of association or relationships of past events, as well as historical subjects describe the description as follows: Go Tik Swan Panembahan Hardjoanagoro makes the concept of semi-nunggam the basis for the creation of his inner work. Indonesian batik is modern and multi-colored, but does not leave its roots, namely Javanese culture. Go Tik Swan insisted on in being in arrears was always brought back on various occasions. He emphasized that "a person will never become a true batik artist, unless that person masters Javanese culture. The philosophy of the pengugu spring is contained in Go Tik Swan's belief in the importance of a holistic or cultural understanding in the creation of batik, so that the "spirit" of batik does not disappear, leaving only a piece of cloth without meaning (Indonesia, 2021).

The understanding of renewal can be done in works of art, batik regulations are prohibited from being applied to palace life. The community is encouraged to make inspiration for works, while maintaining important aspects of batik as a cultural heritage from the ancestors of the Javanese tribe. So the semi-delinquent concept is applied as a basis for work so that it remains in the correct corridor in interpreting, manufacturing and using it (*Sustainable Batik Production : Review and Research Framework*, 2020). In accordance with the description of past events and causal relationships, patterns of relationships, historical subjects which are supported by literature, theories and messages from Go Tik Swan regarding Go Tik Swan's batik philosophy which is called *nunggak semi*, it can be interpreted that knowing the old creates things. something new, not only technically or outwardly. The hat is an attempt by Go Tik Swan to develop the art of batik so that it does not develop

artificially only based on economic value, but is based on preservation and promotes a noble culture to continue to innovate so that it can be accepted.

CONCLUSION

Based on the results of the discussion in the previous chapters, the following conclusions can be drawn. Batik activity is seen as an activity full of spiritual values that requires concentration of thought, patience and cleanliness of the soul based on requests, instructions and the pleasure of God Almighty. Batik decoration always emphasizes eternal beauty and contains symbolic values that are closely related to the background of its creation, use and appreciation. The arrangement of the decoration and coloring of batik is an astonishing blend of art, custom, outlook on life, and the personality of the environment that gave birth to it. The thought of Indonesian Batik carried out by Go Tik Swan is inseparable from the inspiration and ideas of the first President of the Republic of Indonesia, Soekarno, who wanted batik as a depiction of the Unitary State of the Republic of Indonesia. The source of the idea is taken from classic batik motifs that combine inland and coastal coloring. The process of creating and embodying Indonesian Batik by Go Tik Swan can be found in the batik activities at Dalem Hardjonegaran, Surakarta City. The application of the concept of arrears in terms of philosophical appreciation and the creation of Indonesian Batik can still be seen in the batik activities there. Work based on a sense of involving the heart or feelings in every stroke.

Go Tik Swan Panembahan Hardjoanagoro uses the concept of semi-indebtedness as the basis for creating their batik works. The embodiment of Indonesian Batik which is multi-colored, does not leave its roots, namely Javanese culture. That thing that is repeated is the philosophy of Go Tik Swan batik which is called nungging semi which means that knowing the old is to create something new, not only technically or outwardly, but up to the appreciation, and this cannot be realized without creating a good living environment. personality. The philosophy of the pengugu spring is contained in Go Tik Swan's belief in the importance of a holistic or cultural understanding in the creation of batik, so that the "spirit" of batik does not disappear, leaving only a piece of cloth without meaning.

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