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Batik Banyuwangi: Aesthetic and Technical Comparison of Coastal Batik

Ikhwanul Qiram¹, Buhani², Gatut Rubiono³

Banyuwangi, a district located in eastern end of Java island has batik as cultural heritage. Batik Banyuwangi as well as other batik has own characteristic according to the origin of the region. In the other side, Banyuwangi has a ethnics origin which is Osing ethnic with own character and local wisdom. Batik Banyuwangi is a kind of batik Pesisiran as batik from coastal region. Batik Pesisiran has a specificity in terms of material and method. Batik Banyuwangi has an interesting spesificity and become distinguishing identity of batik from other area. This research is aimed to compare batik Banyuwangi characteristic with other batik Pesisiran by literature study method. The result shows that batik banyuwangi has own aesthetics (motive and meaning) comparing with other batik Pesisiran. From technical aspect (material and method), batik Banyuwangi have in common with other batik Pesisiran.

Keywords: *characteristic, batik, banyuwangi, pesisiran, comparation.*

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Introduction

Batik viewed from the morphology of the language, the word “batik” consists of two words, “ba” and “tik”. With regard to batik as an art, “batik” is one of the elements of art to initiate the art of writing. The word has an equivalent consisting of the word “ba” with the prefix “am” and the word “tik”, so that when combined into “ambatik” which means making point. In the approach of fine arts, batik formed begins with a point, connected into a line that subsequently evolved into a form. Such a conception is accidentally present in the process of making batik and so far the word batik is not disputed again because it is a standard name (Poerwanto, Sukirno, 2012).

Batik is part of the cultural richness of the Indonesian archipelago that has become the daily life of Indonesian society (Kifrizyah, et al, 2013). Batik is one of the nation's art works that still exist today, continue to be used and continue to grow (Poerwanto, Sukirno, 2012). Since it was declared by UNESCO on October 2nd, 2009 as “Humanitarian Heritage for Oral and Non-Welfare Culture”, batik has been transformed into Indonesian power to attract world fashion market (Handini, Sisbintari, 2013, Kifrizyah, et al, 2013 and Nugroho, et al, 2014).

Batik is one of the recognized international cultural assets. Batik Banyuwangi not widely known in the community. The diversity of motifs, patterns and types have not been studied maximally. Previous studies have revealed the importance of cultural preservation that requires the participation of academia, government and society. Research activities with the object of batik study is one of the efforts of the preservation of local culture and development of tourism assets that can affect the increase in local income and living standards of the community.

As one of the nation's wealth, batik art needs to get attention to be preserved and developed, because Indonesian batik industry has a lot of diversity. This diversity includes motives, raw materials, types, qualities and markets that are able to contribute to economic growth and are resistant to various crises, both economic, social and cultural. In the era of modernization of life, batik as one of the works of art remains one option for various activities and purposes such as clothing, household accessories such as tablecloths, pillowcases and bed sheets to the decoration (Poerwanto, Sukirno, 2012).

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purposes such as clothing, household accessories such as tablecloths, pillowcases and bed sheets to the decoration (Poerwanto, Sukirno, 2012).

Batik in Indonesia has diversity in every region. Batik in Indonesia has a variety of kind, patterns, motive and feature in accordance with the areas that make it (Kifrizyah, et al, 2013). Batik each region has its own characteristics, the characteristic is not separated from the influence of the times, environment, and geographical location of the producing region (Maryanto, 2013). A batik motif always has cultural values that imaged the social and cultural life of the community of origin of the batik motif (Nugroho, et al, 2014). Batik Indonesia contains historical and cultural values that are not limited to the beauty of the appearance that is formed from the composition of the motive and colors are harmonious, but also has a spiritual beauty that comes through the decoration and the preparation of patterns laden with philosophical meaning in it (Noviana, Hastanto, 2014).

Batik research has been done in academic scientific environment, government, or related institutions. The research study is about the history, motive, production technique, marketing, batik development as the final product, and batik research as the object of study in the formation of image in visual media such as visual communication, product, interior, architecture, and other scholars (Tresnadi et al, 2008). The term feature of batik motif is a representation of a function of batik cloth image used in further visual processing. The feature extraction from batik image is a process to get the visual perception (Mulaab, 2010).

Batik studies in general aims to preserve the cultural heritage of batik. These studies can be categorized into 3 main studies: a) Research on aesthetic aspects, including motives, colors, types, names, history and symbolic meanings. b) Research technical aspects, including equipment used, materials and methods of making batik. c) Business aspect research includes product innovation, illustration book or catalog preparation, business potential study and tourism asset development.

Batik research is done in terms of motives such as batik Surakarta (Ediwati, 2007), batik motive of Druju Malang district (Mulyanti, 2012), product innovation and batik motive of coastal batik (Pesisiran) (Poerwanto, et al, 2010) and innovation batik products of Semarang (Santoso, 2011). The study also examines symbolic meanings such as the value of Javanese philosophy in Kliwonan batik in Sragen district (Puryanti, 2010), the symbolic meaning of batik Situbondo (Kifrizyah, et al, 2013) and the form and meaning of Kudus batik names (Maryanto, 2013). Product development efforts are also done for batik Pasirsari Pekalongan (Soekesi, 2013) and batik Kalimantan Timur (Noviana, Hastanto, 2014). In addition, research on batik preservation efforts is done by designing batik games

(Tresnadi, et al, 2008), feature extraction of batik motifs based on high level statistical methods (Mulaab, 2010), Pesisiran batik as a tourism village product (Poerwanto, Sukirno, 2012) the introduction of batik motif using wavelet packet transformation method (Wardani, 2013), batik Gedog Tuban as tourist attraction (Handini, Sisbintari, 2013) and design of batik illustration book Tuban (Nugroho, et al, 2014).

Banyuwangi district is a city that has a diversity of culture and the potential of the region to develop tourism. Banyuwangi as a city in the eastern tip of Java island also has a cultural richness in the form of batik. Batik Banyuwangi is a kind of batik Pesisiran (Handini, Sisbintari, 2013 and Poerwanto, Sukirno, 2012). Banyuwangi coastal batik has started ogled by the tourists although not included in the 5 cities of the largest batik industry in Yogyakarta, Solo, Pekalongan, Cirebon and Madura (Furyana SA, et al, 2013). Batik pesisiran has a specificity in terms of raw materials and motives (Poerwanto, Sukirno, 2012). Batik pesisiran is batik that thrives beyond batik keraton (Kifrizyah R, et al, 2013). Batik pesisiran has the potential to be developed. Innovation of products and batik motifs Pesisiran especially in Pekalongan has provided business opportunities and expansion of productive work significantly. (Poerwanto, et al, 2010).

Methodology

This study examines the comparison of batik characteristics of Banyuwangi with other Pesisiran batik. Comparison is done by reference study as literature or publication of batik research results that have been done. Comparison of types of batik Pesisiran is done because batik Banyuwangi also including the type of batik Pesisiran. This batik comparison is done from:

Aesthetics include aspects of batik motifs and meanings. Technical aspects include materials (materials) and methods (process) of batik making.

Result and discussion

Coastal batik is a variety that is made outside the plain region (Yogyakarta and Surakarta), including coastal areas along the north coast of Java island such as Jakarta, Indramayu, Cirebon, Pekalongan, Lasem, Garut and Madura. Coastal batik has the characteristics of decorative motifs that are natural, dominant foreign cultural influences and color diverse (Mulaab, 2010). Batik Pesisiran different from batik palace. The distinguishing factor is batik pesisiran tend to use striking colors and depict marine ornament motifs or flora and fauna (S.A. Furyana, et al, 2013). Batik Pesisiran has a specificity in terms of raw materials and motives. Batik Pesisiran more triggered by innovation and industrial creativity in Pekalongan, is one industry that is able to sustain economic growth and employment in many areas, because most of the raw materials produced

by the community around the center of batik (Poerwanto, ZL Sukirno, 2012).

Batik Pesisiran different from palace batik (Keraton). The distinguishing factor is batik Pesisiran tend to use striking colors and depict marine ornament motives or flora and fauna (S.A. Furyana, et al, 2013). Batik Pesisiran has a specificity in terms of raw materials and motives. Batik Pesisiran more triggered by innovation and industrial creativity in Pekalongan, is one industry that is able to sustain economic growth and employment in many areas, because most of the raw materials produced by the community around the center of batik (Poerwanto, ZL Sukirno, 2012). Batik Banyuwangi is a historical heritage that describes the struggle process of Blambangan society. Batik tradition is an identity of power in Majapahit in the 15th century during the reign of Sultan Agung. Batik Banyuwangi has an interesting uniqueness and become a distinguishing identity of batik-batik in other areas. Banyuwangi batik motif influenced by elements of Mataram or Bali but still with special characteristics and characteristics as the occurrence of cultural acculturation (S.A. Furyana, et al, 2013).

Along with the development of history, many people Banyuwangi or also called Blambangan, who are interested to pursue batik to be developed and preserved. Number of references collection of typical batik motif Banyuwangi reach 22 motifs such as Gajah Oling, Kangkung Setingkes, Alas Kobong, Paras Gempal, Kopi Pecah, Gedekan, Ukel, Moto Pitik, Sembruk Cacing, Blarak Semplah, Gringsing, Sekar Jagad, Semanggian, Garuda, Cendrawasih, White background, Papak Scale, Maspun, Galaran, Dilem Semplah, Joloan and Kawung. In its development there are still many unique batik motif Banyuwangi that has not been referenced (Batik Banyuwangi Disperindagtam, 2015).

The Osing people, the original ethnic Banyuwangi, refuse to be referred to as Javanese or Balinese descent. They have their own cultural identity and Osing's features are reflected in his piece of batik. Batik Osing was open to various influences, but did not take it for granted. Hybridization of various cultures to make batik sheets from the eastern tip of Java Island appear confident (Anonymous, 2017). Ethnic Osing is an ethnic origin of Banyuwangi and is a tribe that still maintains tradition both in the form of artifacts and art. The Osing tribe, especially those living in the Kemiren village of Banyuwangi district, have a value system passed down through several sub-sections, such as architecture, art, settlement patterns, and agricultural patterns. Ethnic Osing has the values of local wisdom that is religious, loving environment, cooperation (mutual cooperation), togetherness, equality, creative, and responsibility (M. R. Al Musafiri, et al, 2016).

For the natives of Banyuwangi the Osing people, batik is

not just clothes or clothing. They have appreciation and deep respect for batik, especially when the day of Lebaran. Batik is placed as a heritage of the ancestral heritage which is taken care of wholeheartedly and Lebaran becomes the peak of celebrating the honor of batik as a representation of the presence of the ancestors (Anonymous, 2017).

Banyuwangi batik also has color characteristic. The batik tends to have contrasting color. The color combination tends to describe the diversity of life and natural environment. The characteristic is very different comparing to other Pesisiran batik from coastal area of East Java. One of the characteristic of Banyuwangi batik can be found in Gajah Oling motif. Gajah Oling is believed as the oldest and the original motif that symbolizes the form of power that grows in the identity of society. This motif is similar with question mark which philosophically represented the shape of elephant trunk (Gajah means elephant) and also the shape of a giant eel (Oling means giant eel or moa). Gajah means something big and Oling comes from word “eling” that means remember. Gajah Oling defined as spiritual aspect that people have to always remember to God (S. Hadi, et al, 2018).

From the aesthetic aspect, one of the Banyuwangi batik motifs is Gajah Oling meaningful religious community life (RAM Dewi, et al, 2016). Gajah Oling motif is the motif that is best known to the public. This motif is also an interesting object of study among researchers who examine the development of this motif (M. Zehan, 2012: Batik Banyuwangi Disperindag, 2015; Anonymous, 2016a). Gajah Oling motif is reputed to have a mystical story. A myth in the Oling community suggests that in the past there was a prohibition to take the baby out of the house when *samarwulu* or during the late afternoon turn around. Moments like this are believed the spirits are wandering and considered dangerous for children or infants. If forced out of the house then the baby or children should be picked up with a *jarit* cloth (a kind of textile used to baby carrying) patterned Gajah Oling so as not to be disturbed spirits (Anonymous, 2016b).

Another motif that is also known to the public is the motif of Kangkung Setingkes. Kangkung Setingkes has a literal meaning that is a bunch of kale. Kangkung Setingkes is a batik motif with a picture of *kangkung* tied in a rope that has the importance of a harmony in married life (Anonymous, 2016a).

Table 1 shows some resumes of coastal batik research results. Aspects of batik motifs Pesisiran generally describes the flora and fauna of the coast or sea, the livelihood aspect of its population and the influence of surrounding natural conditions. Batik Banyuwangi also describes the natural conditions around but not dominant in terms of flora and fauna or coastal life. Aspects of the meaning of batik Pesisiran generally describes the life of the community and there are influences from other cultures. Batik Banyuwangi



Figure. 1. Gajah Oling motive (Anonim, 2016)



Figure. 2. Kangkung Setingkes motive (Anonim, 2016)

gi also describes the same thing but other cultural influences are not taken for granted. This is related to the nature of ethnic origin (ethnic Oling) which has its own cultural characteristics. Technical aspects of materials and methods, batik Banyuwangi has many similarities with other Pesisiran batik. This similarity is in accordance with the times and the market demand. This is seen in the selection of materials, equipment and batik process in general. The method of making batik and cap are also found in batik Banyuwangi.

Conclusion

Batik Banyuwangi which belongs to the type of batik Pesisiran has characteristics that distinguish the batik-batik Pesisiran the other. The difference is seen from the aesthetic aspect of motive and meaning. While from the technical aspects of materials and methods, have in common with others. Further research can be done to find the similarity of aspects of meaning for batik motifs that have elements of philosophical similarity. Other research can also be done for aspects of batik development Pesisiran thoroughly.

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Table 1. Comparison of Pesisiran batik

NO	BATIK	AESTHETICS ASPECT		TECHNICAL ASPECT	
		MOTIVE	MEANING	MATERIAL	METHODE
1	Batik Situbondo, Situbondo DISTRICT (R. Kiffriyiah, et al, 2013)	The main motif of shell-fish, the wealth of flora, fauna and marine biota	Most of them teach about the life style of Situbondo people	Mori fabrics, dye remazol or naphthol	<i>Canting</i> write (atool like a pen to make batik), the coloring process using strong
2	Batik Tuban (L.K. Wardani, RHI. Sitindjak, 2013)	The influence of China, it appears from the forms of plants and animals that are structured like Chinese painting styles	Philosophy of community life	Woven fabric of cotton material	“Ngrujak” which means batik without pattern
3	Batik Tuban (YD. Handini, I. Sisbintari, 2013)		Influenced the cultural values of Java, Islam, and China	Woven fabric with natural material (cotton)	<i>Canting</i> write
4	Batik Madura (L.K. Wardani, RHI. Sitindjak, 2013)	Featuring butterflies, peacocks, flora, and marine life such as fish and shrimp, as well as typical Madura boats	A free, straightforward, personal personality	Eco-friendly natural coloring	<i>Canting</i> write
5	Batik Surabaya (L.K. Wardani, RHI. Sitindjak, 2013)	Inspired mangrove plants (leaves, flowers, until the fruit strands, as well as the creatures that live around it)		Mori primissima textile, silk, shirts, night (wax), and dye from mangrove forest plants	<i>Canting</i> write
6	Batik Tuban (CSA. Nugroho, et al, 2014)	The depiction of flora and fauna motifs	Acculturation of 3 cultures: Java (Majapahit), Islam and China		<i>Canting</i> write
7	Batik Sendang Duwur, Lamongan (Shofiyannah, Y H. Pamungkas, 2015)	Describe farming or fishing jobs	Home and community life	Fine fabrics textile, dyes from plants	<i>Canting</i> write and stamp <i>canting</i>
8	Batik Srikit, Kebumen (DA. Purnamasari, 2016)	Natural plants around	A binding beauty	-	-
9	Batik Banyuwangi (AI. Octavia, 2016)	The influence of the surrounding natural conditions	The values of life adopted by society		
10	Batik Banyuwangi Gajah Oling (M. Zehan, 2012)	The basic motive comes from the basic variant of the letter S	Reflections on the prosperity of society, as well as the message to always remember to God	Primissima mori textile, night, dye naphthol and remashol	The dyeing process is dyeing technique and <i>colet</i> (dab) technique
11	Batik Banyuwangi Gajah Oling (RAM. Dewi, et al, 2016)	The motif resembles a question mark (“?”), The shape of the elephant’s trunk and simultaneously resembles uling (eel / moa)	Relates to the character of the religious community of Banyuwangi		Painting batik tulis and stamp batik

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