

Dragon Ornaments in The Contexts of Batik Cloth, and The Cultures of Javanese and *Tionghoa* in Indonesia

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This paper was created to discuss an interesting issue, dragon ornament in batik cloth, the value of its aesthetics, and its context to Javanese and Tionghoa (Chinese) culture in Indonesia. This paper attempts to answer several questions including what is a dragon ornament, why is a dragon ornament applied to batik cloth, how is it aesthetic, and how is the relationship between Javanese and Tionghoa dragon ornaments in Indonesia. This issue is approached using interpretation perspective, both specifically in the context of batik cloth and its aesthetics, as well as in a broader context of Javanese and Tionghoa cultures. The interesting findings show that dragon ornaments on classical batik cloth in the form of Javanese dragons and Chinese dragons have their respective characteristics. Dragon ornament is applied to batik cloth due to its visual beauty and meaning as a protector and symbol of power that is identical to the king or emperor. The two Javanese and Chinese dragon ornaments not only adorn batik cloth, but are also applied for the benefit of architecture and other art works. Specific findings indicate that Chinese dragon ornaments are more developed than Javanese dragon ornaments, especially for contemporary batik fashion. Another finding is that the Parang motif combined with the Chinese dragon looks aèng or strange but is favoured by the public. This article suggests that batik producers develop Javanese dragon motifs for contemporary batik (preservation with new functions). For researchers, in studying dragon ornaments, the use of Western and Eastern aesthetic approaches will complement each other and result in more comprehensive findings. Another phenomenon that is intriguing for future research is the presence of batik producers and online shops that offer batik products with a variety of motifs and patterns. It is an interesting phenomenon to be studied in terms of design and marketing.

Keywords: dragon ornaments, aesthetics, batik cloth, javanese culture, chinese culture

Ornamen Naga Dalam Konteks Kain Batik, Estetika, Budaya Jawa dan Tionghoa Di Indonesia

Artikel ini timbul karena adanya persoalan menarik, yakni ornamen naga dalam kain batik, nilai keindahannya, konteks budaya Jawa dan Tionghoa di Indonesia. Permasalahannya, apa itu ornamen naga? Mengapa ornamen naga diterapkan pada kain batik? Bagaimana estetikanya? dan bagaimana hubungan ornamen naga Jawa dan Tionghoa di Indonesia? Persoalan ini didekati dengan perspektif interpretasi baik secara sempit dalam konteks kain batik dan estetikanya maupun secara luas dalam konteks budaya Jawa dan Tionghoa. Temuan menarik ornamen naga pada kain batik klasik berupa naga Jawa dan naga China dengan ciri khas masing-masing. Ornamen naga diterapkan pada kain batik karena keindahan secara visual dan kandungan makna sebagai pelindung dan simbol kekuasaan identik dengan raja atau kaisar. Hubungan ornamen naga Jawa dan Tionghoa keduanya tidak hanya menghiasi kain batik, namun untuk kepentingan arsitektur dan benda-benda seni lainnya. Temuan khusus ornamen naga China lebih berkembang dibanding ornamen naga Jawa terutama untuk busana batik kontemporer. Temuan lainnya motif Parang dipadukan dengan naga China yang terasa aèng atau aneh, namun digemari. Saran dari artikel ini bagi produsen batik adalah mengembangkan motif naga Jawa untuk batik kontemporer (pelestarian dengan fungsi baru). Bagi peneliti keindahan ornamen naga dapat menggunakan pendekatan secara bersamaan baik dengan estetika Barat (Monroe Beardsley) maupun Timur (estetika setempat), hasilnya saling melengkapi. Fenomena menarik adanya produsen dan toko-toko batik online yang menawarkan produk batik dengan berbagai motif dan corak direkomendasikan untuk diteliti lebih lanjut baik dari sisi desain maupun pemasarannya.

Kata kunci: ornamen naga, kain batik, estetika, budaya jawa, budaya tionghoa

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INTRODUCTION

Ornaments are aesthetic forms that are added or intentionally created with the aim of beautifying small objects such as rings, earrings, necklaces; beautifying weapons such as *keris* (traditional Javanese dagger) and spear; beautifying crafts objects made of clay, cloth, wood, metal; beautifying transportation such as horse-drawn carriages, and beautifying large objects such as buildings, both in terms of architecture and interior (Widayat, 2017: 4). The ornaments in batik cloth are very rich in motifs, ranging from flora, fauna, nature, to geometric motifs. Batik is identical with Javanese or Indonesian cultural wealth. Java is an island in the country of Indonesia with residents from Central Java Province, Yogyakarta Special Region, and East Java Province being referred to as the Javanese, while those of West Java are called Sundanese. Java as a cultural region has a variety of products with their respective characteristics. Batik in Java underwent a long process and developed in the Kingdom regions such as Surakarta (Solo), Yogyakarta (Jogya), and Cirebon which existed as a kingdom before Indonesia's independence in 1945. Batik also developed outside the royal territory such as in Pekalongan City which has many batik producers and is known as one of the Batik Cities. In the north Coast of Java Island, precisely in Lasem, batik developed interesting characteristics because it was influenced by Chinese cultural ornaments. The production and marketing of batik cloth is now so widespread in almost all regions of Indonesia that a variety of batik can be found such as Aceh Batik in the western tip of Indonesia and Irian Jaya batik in the eastern end of Indonesia. In order to avoid misunderstanding related to terminology, the terms *Cina*, *China*, *Tionghoa*, and *Tiongkok* in the Indonesian context are explained as follows. *Cina* is a citizen of China. *China* is the official writing referring to the country of the People's Republic of China (PRC) in Indonesian language. *Tionghoa* is a term for people of Chinese descent in Indonesia (ethnic equivalent). *Tiongkok* is the way Indonesian mention China as a country. Considering this article is international in nature, it will refer to China as a country, and *Tionghoa* to refer to the Chinese ethnic in Indonesia.

Batik has now been established as the Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO on October 2, 2009. October 2 is celebrated as National Batik Day in Indonesia. There is an interesting phenomenon that is found when browsing on the internet for batik shirts with dragon motif. Many online shops will appear offering these clothes such as: www.tokopedia.com,

www.bukalapak.com, www.shopee.co.id,
www.lazada.co.id, www.blibli.com,
www.batikkerisonline.co.id, and many more. The dragon motifs found in most online stores are the Chinese dragon motifs which decorate batik clothes. Actually, Java also has dragon ornaments in Javanese batik cloth such as decoration in classic batik from Surakarta and Yogyakarta. Surakarta and Yogyakarta are known for their batik products since both still exist as kingdoms and at the same time as cultural centers. During the colonial period, Surakarta and Yogyakarta were known as the *Vorstenlanden* region. The batik from these regions is known as *Batik Vorstenlanden* with symbolic ornamental characteristics of Hindu-Javanese cultural background. The colors of *Vorstenlanden* batik are *sogan* (brown), indigo (blue), black and white (Djoemena, 1990: 8). It is unfortunate that the dragon ornament in *Vorstenlanden* batik does not become an inspiration or a source of ideas to be developed in batik clothing today.



Figure 1. Dragon Motif Batik in red background (Source: https://s3.bukalapak.com/img/8370750375/w-1000/kemeja_batik_motif_naga_batik_pria_spesial_imlek.jpg (downloaded: April 1, 2020))



Figure 2. Dragon Motif Batik in black background (Source: <https://cf.shopee.co.id/file/46281cf0ab7677ddd8787327b212b28e> (downloaded: April 1, 2020))



Figure 3. Dragon Motif Batik in blue background
(Source: https://inkuiri.net/i/large/https%2Fs0.bukalapak.com%2Fimg%2F52564053831%2Flarge%2FKain_batik_tulis_motif_naga_premium_mewah.jpeg (downloaded: April 1, 2020))



Figure 4. Dragon Motif Batik combined with *parang* motif, a product of "Bintang Leo Batik" in Surakarta (Source: Sarwono in 2020)

If Javanese dragon ornaments are also developed for the benefit of contemporary batik motifs for clothing or other functions, a balanced phenomenon will indeed be found in the online shops. That way batik shirts with Chinese dragon motifs and Javanese dragons will be present equally in online shops. However, the Javanese dragon ornament has not yet appeared because batik shirts with this ornament are not widely offered and are difficult to find in online stores. In contrast, batik products from the cities of Pekalongan, Cirebon and Lasem have always had a strong Chinese ornamental influence on their batik motifs. In these cities, many batik entrepreneurs are *Tionghoa* ethnic or descendants of Chinese people who have become residents of Indonesia. In contrast with the city of Surakarta, a deceased batik entrepreneur and a cultural figure from the *Tionghoa* ethnic, Go Tik Swan (1931-2006), made batik with Javanese dragon motifs named "*Parang Rusak*

Naga". Because of his love for Javanese culture, Go Tik Swan was also given a title by the Surakarta Palace as *Kanjeng Raden Tumenggung* (KRT) Hardjonagoro, a royal title in Javanese kingdom. Unfortunately, what Go Tik Swan did was not further developed by the current generation in the context of Javanese dragon batik.

In offline batik shops in Surakarta city today, consumers can easily find batik shirts with Chinese dragon motifs. This article will not discuss this kind of phenomenon in detail. This paper focuses on the discussion of dragon ornaments in batik cloth, and dragon ornaments in the context of Javanese culture and Chinese culture. The purpose of this paper is to provide understanding to readers regarding the issues discussed, as to raise awareness to preserve their culture, especially the Javanese culture. Preservation in this case is the application of Javanese dragon ornaments in contemporary batik cloth for clothing and for other functions. An example of Javanese dragon batik ornaments in classical batik cloth can be seen when worn by the King of Yogyakarta Sultanate, Hamengku Buwana X.

Javanese dragon ornaments, outside of batik and in a variety of different functions, are interesting to be used as a starting point in designing batik. Dragon ornaments in the context of Javanese culture are not only found in batik cloth, but also in Javanese heirlooms such as on *keris*, *gayor* (where traditional Javanese gongs or instruments hang), on cupboard decoration, in the world of *wayang purwa* (shadow puppets), and in architecture especially Javanese palaces. Likewise, Chinese dragon ornaments are not only for fashion purposes, but are also applied in various objects and for various functions. Chinese dragon ornaments are often found in architecture and decoration in interior design, ceramic objects such as flower vases, antique plates and others. Both Javanese dragon and Chinese dragon ornaments have different forms of beauty and philosophical meanings, but in Java, both are present in batik cloth as Javanese or Indonesian craft products.

To date, there has been quite a lot of research, articles and books that discuss batik and dragon ornaments in *Kelentèn* or worship places for *Tionghoa* people. *Batik Naga Tapa* Purbalingga is a study that examined the motifs, colours, and symbolic meanings of *Naga Tapa* batik in Purbalingga (Setyani, 2015). In the research, Setyani did not review Javanese dragon ornaments in batik. An article entitled *Tionghoa Culture in a Variety of Javanese Batik Madura Batik Motifs* summarizes the strong and indisputable influence of Chinese

culture on arts and batik in Indonesia ([Angkawijaya and Agustina, 2019](#): 132). However, the Javanese dragon ornament, in relation to the Chinese dragon, has not been reviewed in the article. Another article entitled Symbols and Meanings of Dragon Forms (Case Study: Satya Budhi Vihara Bandung) only examines the forms of the Chinese dragon in the Vihara ([Yoswara, et al., 2011](#): 17-30). Actually there have been many studies on batik, but there are no studies that specifically discuss dragon ornament in the context of batik cloth, Javanese and Chinese cultures. Thus this article seeks to fill the research gap. Based on the discussion of one of the articles above, the influence of Chinese culture on the development of batik motifs in Java has a fair point. But in dragon ornamentation, especially in *Vorstenlanden* batik, Javanese dragons have their own distinct characteristics that are different from dragons in the Chinese culture. Dragons in Javanese culture, if observed visually, are influenced by dragon forms in *wayang purwa* or *wayang kulit*.

In connection with this paper, the questions that arise are: 1) what is dragon ornament? 2) Why is dragon ornament applied to batik cloth? 3) What is the relationship between dragon ornaments and Javanese and Chinese cultures in Indonesia? The objective is specifically to answer the problems that arise in general, and to explain the phenomenon of Chinese dragon batik motifs that are widely sold online and offline. Currently, the author is actively conducting studies relating to the aesthetic Javanese visuals in various contexts using *Wangun* concept approach that the author found when conducting a dissertation research in 2016 ([Widayat, 2016](#)). The author has applied the *wangun* concept to study *pawukon* (Javanese zodiac) in an article entitled "Wangun Visual Concept In Pawukon Figures And Interior Design Contexts" ([Widayat and Studyanto, 2018](#): 421 – 429). Then, the author also used the *wangun* concept to study *pesugihan* paintings in an article entitled "The Aesthetics and Meaning of Traditional Paintings: Forbidden Wealth (Pesugihan) by Tjitro Waloejo in Surakarta" ([Widayat, et al, 2020](#): 29-45). In this article, the author also examines the aesthetic structure of the Javanese dragon from various points of view, one of which uses the *Wangun* concept. To complement the depth of the study in this article, the author specifically discusses the aesthetics of dragon ornaments in the context of Monroe Beardsley's aesthetics. This is done to gain a more holistic aesthetics understanding, both from the perspectives of Eastern aesthetics (Javanese) and Western aesthetics (Monroe Beardsley). Currently, the author has several activities that are related to this paper,

namely teaching the subjects of Ornaments and Javanese Culture.

LITERATURE AND THEORY

Literature serves to strengthen the arguments of a discussion and explanation of a problem being studied. The definition of batik in this article is based on the literature written by Hamzuri (1981: vi), while the batik making process is based on Yudoseputro's (1986: 96). The understanding of culture is based on Raymond Williams's argument referred to by Lull (1998: 77). To answer what is meant by dragon ornaments, Cooper's opinion related to the difference between dragon symbols in the West (Europe and America) and dragons in the East (Asia or more specifically China and Indonesia) was used ([Cooper, 1998](#): 55-56). To answer why Javanese dragon ornaments are applied to batik cloth, another literature written by Sewan Susanto was used, which relates to the visual aesthetic and soul or philosophical aesthetics in it ([Susanto, 1973](#): 213). To examine the visual beauty of dragon ornaments, Monroe Beardsley's theory and the concepts of *wangun*, *ora wangun*, *aèng* (aesthetic, not aesthetic, strange) were used. The concept of *wangun* is a finding of the author's dissertation. The use of these two approaches was done to provide a comprehensive understanding of how the products of Eastern culture are viewed in both Western and Eastern aesthetics. The explanation of aesthetic approach which includes several points is as follows.

Monroe C. Beardsley is an expert in the field of philosophy who is also well known as an aesthetician. He was an important figure in the aesthetic analysis of the twentieth century. There are three important things related to aesthetic analysis. Beardsley hold that the directly relevant evaluative properties of works are limited to three: unity, complexity, and intensity ([Goldman, 2005](#): 185). A work of art becomes beautiful if it contains unity, complexity, and intensity.

The visual beauty of dragon ornaments is also seen in the context of Eastern aesthetics, namely using the aesthetic concept of Javanese culture which the author finds as follows.

Rupa wangun that consists of *wangun* elements and the basic structure of *wangun* that generally applies in Java, 2) *Wangun* principle of the arrangement or *Rupa Wangun* placement in the context of drawing field or space that is generally accepted in Java, 3) *angger-angger* or *wewaler* or rules and prohibitions that apply locally or in the area of Java, 4)

sacredness, 5) meaning in the context of *rupa wangun* and broader meaning or in various contexts. The concept beyond *wangun* (aesthetic) arrangement is called *ora wangun* (not aesthetic) or *aèng* (strange) (Widayat, 2016: 233-285).

Aèng connotes *anèh* or strange or *ora njawani* (not Javanese), this happens if it does not refer to the natural basis of the Javanese mind. *Aèng* stand between *wangun* and *ora wangun*, because *aèng* can be categorized in *wangun* group, or included in *ora wangun* category, or it can just stay in *aèng* or strange or odd category, or *ora njawani*. *Aèng* can become *wangun* if it is loved or becomes a trend. *Aèng* can also become *wangun* if it has become a habit (*pakulinan*) or is considered normal. *Aèng* can become *wangun* if it gets the legitimacy from the king (royal era). *Aèng* that becomes *wangun* because it has become a custom or received legitimacy from the king is outside the Javanese mindset, which refers to *angger-angger* and *wewaler* that apply locally (Widayat, 2016: 216-217).

Rupa wangun (*wangun* visuals) are based on the Javanese mind-set (*kejawèn*), namely the concept of *telu-teluning atunggal* (three in one unity) and *manunggaling kawula Gusti* (the unity between people and their king), as well as the concepts of *loro-loroning atunggal* (two in one unity), *papat kéblat kalima pancer* (four directions and one center), dan *nawa rupa* (eight visuals added with one in the middle) (Widayat, 2016: 273 -274).

DATA AND METHODS

The data were dragon ornaments on contemporary batik, namely dragon batik motif shirts that are produced and marketed online nowadays. The dragon ornament data on *Vorstenlanden* batik were taken from batik in Surakarta and Yogyakarta. Javanese dragon forms were found in the world of *wayang* especially *wayang kulit* like the character of *Hyang Anantaboga*. Chinese dragon ornaments are the dragons found in the *wuwungan* (roof) of *Kelentèn* (Chinese worship place) building.

The method used was interpretation approach to analyze meaning using interpretation. There are two levels in the interpretation of meaning, namely 1) looking at the phenomenon of art as a relatively independent text, and 2) placing the phenomenon of art in a broader context, namely the socio-cultural context of the community where the art phenomenon appears or develops (Ahimsa-Putra, 2000: 400). This opinion is in line with Palmer's (2003: 77-78), that interpretation is understood narrowly and more broadly. In this case, the dragon ornaments were not

only interpreted in the context of batik, but also related to Javanese, Chinese and *Tionghoa* cultures.

RESULT AND DISCUSSION

The results and discussion in terms of what is meant by ornaments, the reasons for placing dragon ornaments on batik, and dragon ornaments in relation to Javanese and Chinese culture, are explained as follows.

Dragon Ornaments

Dragon ornaments are ornaments that are applied to objects to add value to the beauty of the object as well as to give meaning related to dragon symbolization. The objects that are given ornaments are jewellery, handicrafts, weapons, buildings, and others. Dragons are mythological creatures in the form of giant reptile-like venomous serpent or giant winged lizards that can emit fire from its nose and mouth with fantastic abilities.

The winged dragon is a complex symbol because it is both a symbol of the upper world and a symbol of the underworld. The dragon is also a symbol of god and at the same time a symbol of Satan. In eastern societies, dragons are symbols of strength, wisdom, and knowledge. This is contrast to the one in monotheist religion, where a dragon or serpent is the manifestation of devil tempting Adam and Eve to eat the forbidden fruit so that they recognized lust and were thrown from heaven into the world (Cooper, 1998: 55-56).

Dragon Ornaments in Batik Cloth

The word batik actually means the same as *serat* (writings in Javanese *Kromo* / high language) or *tulis* (Javanese *Ngoko* / common language), which means painting/drawing by dripping wax (Susanto, 2012: 51). According to Hamzuri in the book *Classical Batik*, the meaning of the word batik is explained as follows.

Paintings or drawings on *mori* (white cloth) made using a tool called *canting*. The activity of people painting or drawing or writing on *mori* using *canting* is called *mbatik* or making batik. *Batikan* is the forms of various motifs having specific characteristics depicted in the batik itself (1981: vi).

The way of making batik in Indonesia is thought to have existed since prehistoric times. It is based on ancient batik traditions that are still applied in remote rural areas and have not been influenced by outside cultures. *Simbut* cloth or quilt fabric from Priangan is made through a process of covering it with sticky rice starch. The colorings are made from

plant materials that have existed since prehistoric times. Original batik making using graphical tools made from bamboo, later known as *canting* (an original Indonesian term), does not exist outside of Indonesia ([Yudoseputro, 1986](#): 96).

Batik's special characteristics lie in its meanings and depicted in its motif. This can be studied especially in classical batik motifs. Regarding the beauty of batik motifs and related to their visuals and meanings, Sewan Susanto explained the followings:

- 1) Visual aesthetic, which is the aesthetic taste obtained from the harmonious blend of composition and colors through vision or the five senses.
- 2) The aesthetic of the soul, or philosophical aesthetic, which is the sense of beauty that is obtained because of the arrangement of ornament meanings that construct a depiction in accordance with the perceived understanding ([Susanto, 1973](#): 213).

Visually, the beauty of batik lies on its ornaments. Regarding ornaments, batik consists of main ornament, filling ornament, and *isen*, as explained by Sewan Susanto:

- 1) Main elements of patterns, in the form of pictures of certain shapes, are also called ornaments. Because they serve as the basic elements, then we refer to them as the main ornaments.
- 2) Usually in-between the main ornaments, there are figures that are made to fill the field, the shape is smaller and does not contribute to the meaning or soul of the main patterns, we call them filler ornaments.
- 3) To beautify the patterns as a whole, both main ornaments and filler ornaments are given decoration in the form of dots, lines, and a combination of dots and lines, which is called *isen*. Usually, *isen* in batik art have certain shapes and names, and there are plenty of them ([Susanto, 1973](#): 261).

Dragon ornaments in batik cloth in Indonesia are found in classic batik cloth and contemporary batik cloth. The classic term in the context of art means the first or highest class, which in Java (*Kejawèn* culture) is relevant to the word *adiluhung* (*adi*: good, essential, aesthetic; *luhung*: great, magnificent), which is closely related to the existence of the

Surakarta and Yogyakarta Kingdoms ([Lindsay, 1991](#): 46). Classic batik refers to high-value batik in the palace environment. The understanding of contemporary batik is related to contemporary batik cloth motifs.

When Indonesia became independent, batik was no longer a monopoly of the palace as a cultural center, and batik cloth could be owned by anyone, which made the demand for batik cloth increase. The hand-drawing batik technique (*mbatik*) using *canting* was considered not fast enough to meet the market needs, thus at that time, a new technique using *cap* was discovered (a stamp with common batik motifs), then the product was known as "*batik cap*". The increasingly popular batik motifs, the high demand for batik cloth, and the initiative of batik cloth manufacturers to meet the market resulted in a new way of making batik motifs which is not hand-drawing (*mbatik*) and not using stamp (*batik cap*), but by printing and giving the term "*batik printing*". The advantage of batik printing is that it can be produced in large quantities with faster processes and with relatively cheap and affordable prices for the wider community, with appearance that resembles *batik tulis* and *batik cap*. For people who are not familiar with batik cloth, it will be difficult to distinguish which batik cloth is made using *mbatik* technique (hand-drawn with *canting*), *batik cap*, or *batik printing*. Although the manufacturing processes are very different, ordinary people will consider them the same. At present, whichever the types of the manufacturing process, cloth with batik characteristics will tend to be called batik. Thus, dragon ornaments in batik cloth can be made by means of *batik tulis* (using *canting*), *batik cap*, or *batik printing*.

In classical batik, the dragon ornament is the Javanese dragon and it functions as *isen* in the batik patterns, whereas in contemporary batik, the dragon ornament is in the form of Chinese dragon that serves as the main element. The reason why dragon ornaments are used is due to its aesthetics and as symbols that bear meaning according to their functions. For contemporary batik, the consideration is added with economic aspect because the objective is to be commercialized. In addition, Chinese dragon batik motifs, especially those with a red background, are provided for *Tionghoa* consumers, as clothing worn when celebrating Chinese New Year.

In connection with aesthetics consideration, the structure of dragon is depicted as a single unity, that is, the symbol of a king's power or a king as the only ruler. The dragons are depicted as a pair facing back-to-back, which is related to the concept of avoiding

conflict or a symbol of harmony. In the case of Javanese aesthetics, the dragons, especially these two dragon forms, can be said to be *wangun* (aesthetic) categorized in *loro-loroning atunggal*, two forms in one inseparable unity. In addition to these portrayals, there are also portrayals of a pair of dragons facing each other namely a symbol of protection and also a symbol of fighting over something valuable.

The description and explanation of dragon ornaments in classical batik cloth in Java are as follows.

Dragon is a large serpent that has extraordinary power and magic. This serpent is described with a strange shape, with a giant head that wears a crown, sometimes with wings and legs. Sometimes two dragons are arranged symmetrically so that they resemble *Garuda* ornaments or other shapes. So the dragon ornament is an imaginary form, just like *Garuda* and the *Hayat Tree* (the tree of life). According to the investigation, Dragon ornaments had existed before the era of Indonesian-Hindu culture, and were found throughout Indonesia ([Susanto, 1973: 272](#)).

In batik motifs, Naga ornaments are mainly found in *Semen* motif, some are found in other motifs, for example as "*Ceplokan*" on *Parang Rusak* motif. This motif is named the *Parang Rusak Naga*. We can find Dragon ornaments in the classical *Semen* motifs. The creation of the *Semen* motif in recent times rarely uses the dragon ornaments ([Susanto, 1973: 272](#)).

The symbolic meaning of dragon ornaments on batik cloth in general is that dragon symbolizes the underworld, water, women, earth, *yonis*, gates and music ([Susanto, 1973: 272](#)). Dragon ornaments on *Vorstenlanden* batik cloth, especially in the Surakarta area, can be seen visually in the following figure 5.

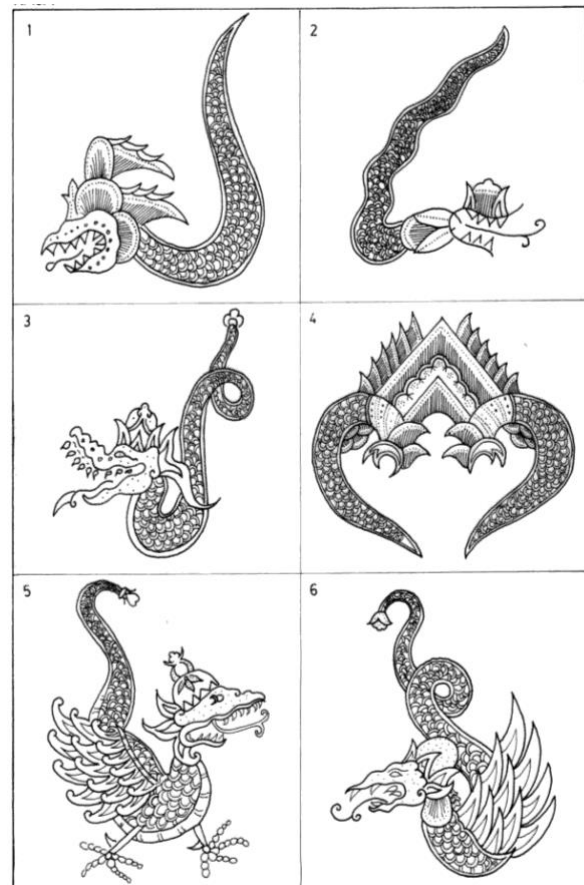


Figure 5. Dragon Ornaments in Javanese Classical Batik

- 1) The shape of a dragon with a giant and crested head, found in *Semen Srikaton*
- 2) The shape of a dragon with a crowned head and slightly curved body found in the *Cindula Naga Cement*.
- 3) The shape of the dragon ornament with a giant head, crowned and curled body, found in the *Semen Naga Bisikan*.
- 4) Dragon ornaments, consisting of two dragons arranged symmetrically and decorated with other shapes found in the *Semen Uret Manglar*.
- 5) Dragon ornaments with giant crowned heads, wings and two legs, found in the *Semen Mintuna Temple*.
- 6) Winged dragon ornaments with curled bodies found in *Semen Naga Raja* ([Susanto, 1973: 272](#)).

(Source: Sewan Susanto, redrawn by Rahmanu Widayat)

Batik with dragon ornaments, specifically worn by the king is the batik motif "*Parang Rusak Seling Naga Raja*", was once worn by Hamengku Buwana X, King of the Sultanate of Yogyakarta. The interesting point is the portrayal of the dragons facing each other. The *Naga Raja* (king dragon) ornament on this batik is interpreted as a symbol of strength. The king has a close kinship with the dragon and gets strength from the creature. Therefore the dragon motif is widely used as symbols in the kingdom and decorates many objects belonging to the king (Satari, 1987: 294).



Figure 6. Sri Sultan Hamengkubuwono X in the Kencana Ward of the Yogyakarta Palace, wearing a *Parang Rusak Seling Pamor Naga Raja* (Source:

https://www.kratonjogja.id/upload/images/kagungandalem/img_QC9Efju.jpg (downloaded: April 2, 2020))



Figure 7. *Parang Rusak Seling Pamor Naga Raja* (Source: <https://2.bp.blogspot.com/-Irfk6DBA5zU/WOMOmDWC05I/AAAAAAAAANo/Kg8UNs1sZsoBDO5F7dpnKVwOFLbc6PROQCEw/s200/32.%2Bparang%2BSeling%2BPamor%2BNaga%2BRaja.jpg> (downloaded: April 2, 2020))

Dragon Ornaments in Javanese and Tionghoa Cultures in Indonesia

The discussion of dragon ornaments in the cultural context, both Javanese and *Tionghia* culture in Indonesia, would be more appropriate if started with the understanding of culture first. James Lull reviewed the definition of culture proposed by Raymond Williams as follows.

Culture as a "certain way of life" is formed by values, traditions, beliefs, material objects, and territories. Culture is a complex and dynamic ecology of people, things, world views, activities, and settings which are fundamentally not only durable but also changing in routine communication and social interaction. Culture is context. Culture is the way we talk and dress, the food we eat and the way we prepare and consume it, the gods we create and the way we adore them, the way we divide time and space, the way we dance, the values we associate with children our children, and all other details that shape everyday life (Lull, 1998: 77).

Culture in this case includes the particular way of life of the Javanese and *Tionghoa* people in an environment that is thick with Javanese culture and *Tionghoa* culture. The way to process Javanese dragon ornaments in batik cloth in the Surakarta and Yogyakarta regions, and the way to create Chinese dragon ornaments in batik cloth in Pekalongan, Cirebon and Lasem are included as cultures that characterize their daily lives.

While culture itself has quite a number of definitions, one of them is the definition related to history. This point of view tends to see culture as a legacy inherited from generation to the next generation (Sutrisno, 2014: 40). In connection with this understanding, dragon ornaments as a cultural product are passed down from generation to generation to the present generation. Both Javanese dragon ornaments and Chinese dragons are heritages from the past cultures but were created in different cultural backgrounds. Thus they resulted in different form, aesthetics, meaning, and function as symbols. Both Javanese and Chinese dragons are made into batik cloth ornaments produced in Indonesia and became the characteristics of batik motifs from the batik-producing regions where they are produced. The development of dragon ornaments in contemporary batik motif shirt is interesting to be

explored. The dragon ornaments in batik shirts are taken from the Chinese dragon combined with Javanese *parang* batik motifs and black backgrounds and it can be found in offline shops of batik clothes sellers. The Chinese dragon is a symbol of the emperor or power and *parang* (machete) is a classic Javanese batik sword motif that shows power or strength (Drafting team, 1985: 8). Thus, when the two symbols of power from Java and China are united in a single unit, it can be interpreted as extremely extraordinary. The combination of dragon and *parang* batik motifs in the context of Javanese aesthetics is included as *rupa aèng* or strange or *ora njawani* (not Javanese) because it does not refer to the Javanese mind-set that has lasted for a long period of time. The combination of the form that is displayed does not mean bad, considering that any form that is liked by the public will be *wangun* (aesthetic), even though when the process is outside the Javanese mind or even the mind of the Chinese people that have been formed since hundreds or even thousands of years ago. According to the owner of "Bintang Leo Batik" in Surakarta, a batik producer, the Chinese dragon batik motifs combined with the *parang* motifs are very popular among the young people.

Javanese Dragon Ornament

Dragon or serpent in the context of Javanese or Indonesian culture has been known since the Neolithic era (early stone-age), which is related to the cosmological division of nature or the world, consisting of an underworld and an upper world. The underworld is symbolized by the earth, moon, darkness, water, serpents, turtles, crocodiles, and the upper world is symbolized by the sun, light, height, horses, and eagles (Soegeng, 1957: 11). The same thing was emphasized by Hardiati, that serpent or dragon is widely used as decoration in ancient Indonesian art, and dragons is a symbol of the underworld and water (Hardiati, 2001: 41). Dragon motifs as decorations are found throughout Asia to Australia. The dragon motifs in Java are affected by the Indian and Chinese influences (Satari, 1987: 292).

The Indian influence, particularly in Java and Indonesian territory in general, was so strong that it was called the Hindu era beginning in the 8th Century. Dragon ornaments in Hindu times, as stated by Hoop, were interpreted as symbols of women, the underworld, and symbols of water (Van der Hoop, 1950: 208). Related to this, *Genta Gantung* (a hanging bell) with decoration of a pair of dragons wrapped around each other was found in in Ngrejo Village, Kalangbret, Tulung Agung.

Its lower body is adorned with a series of double lotus leaves, while the upper part is a lotus pattern and tendrils. The peak is decorated with two dragons wrapped around each other. Both animals have a crown and on each of their noses, there are horns. The tongues are curled, protruding out from their gaping mouths. On the dragons' bodies there is an inscription of year number 1211 (*Saka*) or 1289 AD (Hardiati, 2001: 33).

The description of the ornament in the form of crowned dragons as the ones on the bell decoration above actually resembles the Javanese dragon that is known today in the world of *wayang*. On the bell, there is a year number of 1289 AD. This shows that the crowned dragon was the forerunner of the Javanese dragon and was already applied as an ornament long ago in the Hindu-Buddhist era.

Javanese dragon ornaments in the world of *wayang* are reminiscent of the figure of *Naga Antaboga* (Antaboga dragon). *Naga Antaboga* is a god (depicted as a human form in *wayang* with the attributes of a god) who resides at *Saptapratala* palace (the seventh layer of the earth). *Antaboga* is a Serpent god that can transform into a dragon (Hardjowirogo, 1982: 70). *Antaboga* is a protective deity, which is said to protect the *Pandawa* family from the evil plot of the *Kurawa* who burned the *Pandawa* house on the edge of the forest. Antaboga's *musang putih* (white weasel) gave *Pandawa* instructions to follow through a long, winding tunnel into the *Antaboga's* hermitage, named *Saptapratala* or the seventh layer of the earth's bottom (Adhikara, 1984: 35-36). *Antaboga* is depicted as a powerful giant serpent with an open mouth showing his sharp teeth, sticking out his forked tongue, with his head crowned and wearing gold earrings and necklaces, and not having legs.



Figure 8. Antaboga's human form in *wayang* that can transform into a dragon (naga Antaboga) (Source: https://wayang.files.wordpress.com/2010/03/antaboga_solo.jpg?w=584 (downloaded on: 9 April 2020))



Figure 9. Javanese Dragon named *Naga Antaboga* (Anantaboga), ruler of the seventh layer of Earth's bottom (*saptapratala*) (Source: <https://upload.wikimedia.org/wikipedia/ms/a/af/Anantaboga-Naga-Solo-03.JPG> (downloaded on: 5 April 2020))

Dragon ornament can also be found in one of the ceremonial objects belonging to the king, namely *Ardawalika* (Soeratman, 1989: 48). *Ardawalika* is a dragon, symbol of strength that can provide protection. This dragon ornament serving as a symbol of protection from distress is widely used as decoration for various objects in Java. Objects such as *Gayor*, a place to hang Javanese musical instruments in the form of gongs, *gambang* (xylophone) ornament, namely on the left and right arrangement of wooden slats of the traditional Javanese musical instruments, cupboard decorations, *krobongan Dalem Ageng Prabasuyasa* (traditional pyramid-shaped roof decorations), and also on the *krobongan* where *Nyai Setomi* cannon is stored in Witana ward of the Surakarta Palace and so on (Widayat, 2016: 165). Dragon ornaments are placed on four *krobongan* of pyramid-shaped roof. These dragon ornaments are interpreted as protection against danger that comes from the four directions. While the ornaments of a pair of Javanese dragons placed in buildings such as gates, doors and stairs up are meant to protect the building.

Dragon ornaments are also applied to the *Kemuncak* (top line) of roof as decoration which look like *tudung saji* (resembling food coverings) on *Panggunng Sangga Buwana* building of the Surakarta Palace. *Kemuncak* ornamentation is in the form of flying dragon mounted by a human or referred to as *Naga Muluk Tinitihan Jalma* of *sengkalan memet*. *Sengkalan* is a hidden year number, while *memet* can be in the form of paintings, objects, symbols, buildings, and others. *Naga Muluk Tinitihan Jalma* means *Naga* (number 8), *Muluk* (number 0), *Tinitihan* (number 7), and *Jalma* (number 1), read upside down so that it shows the Javanese year number 1708 (Widayat, 2017: 39-40) or 1782 AD

that shows the year when *Panggunng Sangga Buwana* building was established.

The depiction of Javanese dragon ornaments is manifested in the form of two dragons facing back-to-back and not face to face, in which the concept as mentioned before is to avoid conflict, or as a symbol of harmony. The lesson to be drawn from this description is that problems do not have to be solved through quarrels, but by giving way to each other to get the best solution. This is reminiscent of the proverbial Javanese ancestor "*sing waras ngalah*" or those who are sane should give way. Associated with Javanese culture, succumbing does not mean defeat but nobility. *Wani ngalah luhur wekasane* means whoever dares to succumb is more sublime. *Luhur* means great, means noble, means winning, and means having everything (Atmowiloto, 2007: 26). Dragon ornaments in Java are not only depicted facing back to back, but there are some that are face to face. The depiction of dragon ornaments in Penataran Temple called *Candi Naga* is also facing each other and just below their heads, there is a figure of a deity carrying *amrta*, the water of life. Dragon ornaments wrapped around the temple building (like mountain miniature) are interpreted as the dragon that circulates Mount Mahameru to get *amrta* so that the gods can live forever (Sunaryo, 2009: 103). Dragon ornaments that are facing each other are also found on the batik cloth "*Parang Rusak Seling Pamor Naga Raja*", which was discussed earlier.

Chinese Dragon Ornaments

In Indonesia, and even in various parts of the world, it is not difficult to find Chinese people because they indeed like to migrate, whether it is due to political, economic or social issues. The definite reason is that they migrate to find a better life than the one they have in their ancestral land (Daradjadi, 2013: 50). The Chinese also became Indonesian residents who came to Java or Indonesia and their descendants are called *Tionghoa* ethnic. In 1292, when Kublai Khan conquered China, he landed 20,000 Mongolian soldiers on Java under the leadership of Shihpi Kau Hsing, and Ike Mese (Ji-ku mosu), completed with transport ships, warships and equipment, as well as food supplies for a year. The objective was to punish the king of Singasari Kingdom, Kertanegara, who killed Kubilai Khan's messenger (Muljana, 2006: 195). The Chinese army, also called *Tartar*, landed on Karimun Jawa, a small island north of Jepara before heading to Tuban to attack Singasari. At the end of the story, Raden Wijaya, who succeeded Kertanegara, defeated the Tartar warriors with various tricks until they were scattered and their

survivors settled in Java, and then passing down generations by marrying local women.

In 1405-1433, waves of Chinese people arrived led by Admiral Cheng Ho who spread Islam in Java such as in Semarang, and previously in the Port of Banten. Since then, cities on the north coast of Java that functioned as ports like Jepara, Juwana, Tuban, Gresik, and Pasuruan were visited by many Chinese. Their goal was to trade porcelain, silk, textile, paper and others. In addition to traders who came to Java, many artisans also came and settled with various kinds of expertise, one of which was to integrate Chinese and Javanese culture in making batik which is later known as *batik pesisir* (coastal batik) (Daradjati, 2013: 50-69). Meanwhile, Chinese women only came to Indonesia around the middle of the 19th century and the beginning of the 20th century. Emigration of Chinese women was related to the availability of facilities to use steam ships with cheap costs, which then led to a rapid increase in the emigration of Chinese men and women (Muljana, 2007: 84).

In its development, the Chinese settled in various places in Indonesia, including in the cities of batik in Java and at the same time became batik entrepreneurs. These cities are Pekalongan, Cirebon, Lasem and others. The influence of the Chinese batik entrepreneurs on batik motifs was very strong, because they incorporated Chinese ornaments into the Batik motif. In Pekalongan, there is *Liong* Batik motif or dragon as a symbol of power whose form is the integration of various creatures with their respective strengths blending into the magical powers of *Liong*. Cirebon Palace has a close relationship with China, so that Chinese influence can be seen in its batik motifs such as "*Batik Mega Mendung*" (batik with cloud shaped patterns). The influence of other Chinese culture on batik is in the form of a dragon figure named "*Batik Naga Seba*". The shape of the dragon in Cirebon batik has undergone a transformation, namely in the form of a winged dragon, and its form is disguised with the patterns of leaves and rocks or *wadasan*. Lasem is famous for its batik motifs oriented to Chinese culture well known by the name of *Batik Lasem* with its bright colors. *Batik Lasem* ornaments include *liong*, *kilin*, *hong bird* or phoenix, which are combined with various flora motifs.

In the context of ornamentation, the above explanation is emphasized by Denys Lombard, that the influence of Chinese culture in Java is not only on the dragon ornaments but on other ornaments adorning batik motifs.

... Everyone on Java is well acquainted with the various motifs inspired by the Chinese traditions that they had spread. It is worth mentioning that among the most common and most well-known are the dragon motif (or *liong* from the Chinese language *long*) and the swastika motif (*banji*). The "Chinese" cloud motif is also easily recognizable on the parallel edges that are graded in colour (*mega mendung* motifs or "Clouds"), or "garden" motifs (*tamansari*), with plants on bright basic colours and filled with *wadasan* drawn upward (Lombard, 1996: 319).



Figure 10. *Liong* Batik Motif from Pekalongan. Dragons combined with *hong* birds facing each other (Source: <https://ilmunik.com/wp-content/uploads/2019/09/motif-liong.jpg> (downloaded: April 2, 2020))



Figure 11. *Naga Seba* from Cirebon (Source: https://kepulauanbatik.files.wordpress.com/2016/03/photogrid_1457085863213.jpg?w=700&h=&crop=1 (downloaded: April 2, 2020))



Figure 12. Batik cloth from Lasem with Dragon Motif, two dragons facing each other fighting for *mustika* (Source: https://cdn.shopify.com/s/files/1/1090/9158/products/2_0f9152c3-fbdb-41e1-8759-05e9166ba60e_1024x1024.jpg?v=1571439100 (downloaded: April 2, 2020))

To gain deeper understanding, the Chinese dragon ornaments are not only found in batik motifs, but are also used to decorate *Tionghoa* houses in Indonesia by imitating from their original place. *Tionghoa* houses have the shape of pointy roof with edges decorated with carvings in the shape of dragons (Vasanty, 1982: 354). The interior of the house is also decorated with dragon ornaments, precisely in the prayer room, in the foundation structure and door panels. Dragon ornament called *liong* on the three-dimensional door panel resembles its original shape and is painted in gold (Priyomarsono, 2008: 96).

Dragon ornaments which are also used to decorate *Kelentèng* or worship places of *Tionghoa* people can complement the explanation of Chinese dragons which are popular in Indonesia. The *wuwungan* (top of roof structure) part of *Kelentèng* roof is decorated and furnished in yellow and red with a pair of dragon statues on it (Pratiwo, 2010: 176). Based on Yoswara *et al.*, in their study about *Kelentèng*, there is an argument about the use of ornaments and the placement of dragon ornaments in buildings whose meaning was not far adrift with the meaning of Chinese dragons in batik, as a symbol of power. The Chinese people around the world even consider

themselves to be descended from the *long de chuan ren* dragon, and that the dragon is the incarnation of their emperor. In *Kelentèng*, the symbol of dragon is also considered religious because it functions as a bridge between the human world and the divine world (Yoswara *et al.*, 2011: 18-29).

In the Chinese mind, there is an orientation principle such as the four cardinal directions with a centre in the middle. In Java, there is the term *papat kéblat kalima pancer*, four cardinal orientations with the fifth as the centre. The concept of *papat kéblat kalima pancer* is in accordance with the symbolic classification system of five categories consisting of the four categories in the four cardinal directions, and the fifth in the middle (Koentjaraningrat, 1994: 431). The mindset of *Papat Kéblat Kalima Pancer* is also used by the Surakarta Palace as a four-way orientation namely the south, east, north, and west, plus one centre. To the south, to be exact the Indonesian Ocean, or the southern sea, is the place of *Ratu Kidul* (Queen of the Southern Sea), and her general *Nyai Rara Kidul*. To the east is *Kanjeng Sunan Lawu*, located on the top of Mount Lawu. In the west, it is guarded by *Kanjeng Ratu Sekar Kedhaton*, who reigns at Mount Merapi. While to the north is *Bethari Durga*, which is located in the *Krendhawahana* forest. While the *pancer* is the palace itself (Soeratman, 1989: 155). In China, the centre is the son of heaven or the emperor that is associated with the land. The South is associated with summer, fire and red peacocks. East is associated with spring, wood, and dragon. The North is associated with winter, water and black turtles. West is associated with autumn, metal, and white tiger (Pratiwo, 2010: 20-21). The dragon on the east side is the blue dragon of good fortune. This orientation of the cardinal directions is used as a guide for the Chinese people to build their houses facing south with the peacock as a symbol of prosperity.

The Chinese society describes the shape of a dragon in the form of a combination of nine animals, namely the head of a camel or cow, deer antlers, rabbit's eyes, eagle's paws, tiger's soles, pig's nose, fish's scales, serpent's body, and goat's beard (Yoswara, *et al.*, 2011 : 23). When the strengths of the nine animals become one, the dragon has extraordinary power. The Chinese dragons depicted in blue symbolizing happiness and good luck are usually placed in worship places. While the white and yellow dragons having worldly characteristics are used for celebratory activities (Yoswara, *et al.*, 2011: 25-26).



Figure 13. The form of a combined Chinese Dragon from the head of a camel or cow, deer antlers, rabbit's eyes, eagle's paws, tiger palm, pig's nose, fish scales, snake body shape, goat's beard (source: <https://www.pngitem.com/pimgs/m/257-2574521-dragon-sticker-shang-dynasty-art-ks2-hd-png.png> (downloaded: April 1, 2020))

The structure of the Chinese Dragon ornament that is aesthetically placed in pairs and facing each other has an interesting meaning. This point of view is different from the structure of the Javanese dragon pair which is not face to face but facing each other's backs (*ngungkuri*) as a *wangun* or aesthetic arrangement with meaning of avoiding conflict. On the contrary, the Chinese Dragons face each other and ready to fight for something valuable. In essence, something you want must be fought for. Such depictions of dragons can be found in the buildings of *Tionghoa* ethnic worship places in Indonesia, *Kelentèng*.

The dragon ornament which is located on the outer roof reflects two dragons fighting for *mustika* (shiny sphere / gem). This depiction implies two types of people who are pursuing true knowledge. *Mustika* is a symbol of true knowledge or the key to happiness. In its application, the dragon is often depicted in a position to chase or swallow the *mustika*. This is in accordance with the teachings of Buddhism which explains that someone who managed to find true knowledge (the essence of one's own life in Buddhism) will find life. But true knowledge will only be obtained after someone dies, because there is no true life, so it is often described as dragons pursuing or fighting for *mustika* (Yoswara, *et al.*, 2011: 25).



Figure 14. Two dragons as decoration of *Wuwungan Kelentèng*. (Source: <https://lh6.googleusercontent.com/-DKWd69wKqho/UFwdzNatNQI/AAAAAAAAAFwQ/LjJPG LG2GXQ/s640/Tay%2520Kak%2520Sie%2520%252812%2529.jpg> (downloaded: April 2, 2020))

Dragon Ornamen in The Context of Monroe Beardsley's Aesthetics

Various dragon ornaments that have been described previously are discussed specifically in relation to their aesthetics from a Western point of view, namely Monroe Beardsley's theory. A work of art will be beautiful if it contains elements of unity, complexity, and intensity. Dragon motifs or ornaments from the East, such as Chinese and Javanese dragons, actually contain the aesthetic elements proposed by Monroe Beardsley. This means that, although the manufacturing process is not in direct contact with Western culture, the dragon ornament has elements that are in accordance with Western aesthetic theory, especially Monroe Beardsley's. Ornaments in the West developed along with the development of Western art history, from the Ancient Greeks, Ancient Romans to the golden age of Art Nouveau and Art Deco ornaments. The same thing happened to the ornaments in China and Java, which experienced their glory during the royal period. East and West have similar background regarding the presence of ornaments. Thus, the theory that was born in the West can also be used to view Eastern cultural products in the form of ornaments. The application of Western aesthetic perspective in the study, of course, can only be performed on the artwork's physical form. As for the depth of the aesthetic understanding, local theory is needed as a companion. For example, in this article, the author includes local aesthetics, which has been discussed previously, to reveal the aesthetic

structure of ornaments that cannot be studied using Monroe Beardsley's aesthetic theory. The explanation of Chinese and Javanese dragon

ornaments is explained using Monroe Beardsley's aesthetic in the following table.

Table 1. Chinese and Javanese Dragons in Monroe Beardsley's Aesthetics



FORM	(1) Unity	(2) Complexity	(3) Intensity
CHINESE DRAGON			
	A unified element of colour, line, united in a snaking line as the head, body, and tail	The present complexity is seen on the ornamental side	Looks dynamic or moving, fierce, ready to fight
JAVANESE DRAGON			
	A unified element of colour, line, united in a snaking line as the head, body, and tail	The present complexity is seen on the ornamental side.	Looks static or silent, authoritative, ready for dialogue

Table 2. Chinese and Javanese Dragon Ornaments in Monroe Beardsley's Aesthetics




APPLICATION	(1) Unity	(2) Complexity	(3) Intensity
BUILDING			
	Two dragons on the <i>wuwungan</i> (roof) of a building face to face with a <i>mustika</i> (pearl) in the middle	Two dragons will fight for the <i>mustika</i>	Presenting a symmetrical shape face to face ready to fight. The Chinese atmosphere can be felt by the presence of the dragons
MUSICAL INSTRUMENT ORNAMENT			
	Two Javanese dragons on a <i>gayor</i> , a place where a <i>gong</i> , a Javanese musical instrument, is located. The position of the dragons is back to back	Two dragons back to back to avoid conflict	Presenting a symmetrical shape back to back to avoid conflict and prefer peace. There is Solemnity in presenting the concept of Javanese culture

Table 3. Chinese Dragons on Contemporary Batik in Monroe Beardsley's Aesthetics

BATIK CLOTH	(1) Unity	(2) Complexity	(3) Intensity
<p>CHINESE DRAGON IN CONTEMPORARY BATIK</p> 	<p>A single Chinese dragon motif blends with the supporting motifs of flowers, leaves and red background</p>	<p>Containing the complexity between the elements of dragon motifs and supporting motifs</p>	<p>Presenting the Solemnity of the Chinese dragon motif that is ready to fight</p>
<p>CHINESE DRAGON IN CONTEMPORARY BATIK</p> 	<p>A single Chinese dragon motif blends with the supporting motifs of leaves, flowers, clouds and black background clothes</p>	<p>Containing the complexity between the elements of dragon motifs and supporting motifs</p>	<p>Presenting the Solemnity of the Chinese dragon motif that is ready to fight</p>
<p>CHINESE DRAGON IN CONTEMPORARY BATIK</p> 	<p>A single Chinese dragon motif combined with a cloud motif blends with a blue background shirt</p>	<p>Containing the complexity between the elements of dragon motifs and cloud motifs</p>	<p>Presenting the Solemnity of the Chinese dragon motif that is ready to fight</p>
<p>CHINESE DRAGON IN CONTEMPORARY BATIK WITH JAVANESE PARANG MOTIF BACKGROUND</p> 	<p>A Chinese dragon motif combined with a parang (machete) batik motif on a brown <i>soga</i> background, the merging of Chinese and Javanese motifs</p>	<p>Containing the complexity between the elements of the Chinese dragon motif and the <i>parang</i> (Javanese) batik motif as a support</p>	<p>Presenting the Solemnity of the Chinese dragon motif that is ready to fight</p>

Table 4. Chinese and Javanese Dragons on Classical Batik in Monroe Beardsley's Aesthetics

KAIN BATIK	(1) Unity	(2) Complexity	(3) Intensity
<p>JAVANESE DRAGON IN YOGYAKARTA BATIK</p> 	<p>An appearance that is outside the philosophy of the Javanese dragon, presenting two Javanese dragons facing each other (especially designated for the King's clothing) with a <i>parang</i> (machete) motif as a background, but in one unit.</p>	<p>Containing an element of complexity, namely the prominent brown dragon motif combined with the <i>parang</i> motif which contains a lot of white elements</p>	<p>Solemnity in presenting the dragon motif as the centre of attention, and the feel of Javanese atmosphere with a dragon with a crown and a <i>parang</i> motif</p>
<p>CHINESE DRAGON IN PEKALONGAN BATIK</p> 	<p>There is a unity between a single Chinese dragon motif, but it is repeated with other supporting motifs such as a phoenix, leaves and flowers</p>	<p>The complexity appears in the arrangement of the elements such as dragons, phoenixes, leaves and flowers</p>	<p>There is a Solemnity in presenting the motifs from China so that the Chinese atmosphere is very pronounced</p>
<p>JAVANESE DRAGON IN CIREBON BATIK</p> 	<p>Two Javanese/Cirebon dragons facing each other (Chinese style) fused with supporting motifs of plants, flowers, leaves and clouds</p>	<p>The complexity appears in the preparation of the dragon motif as the main motif with supporting motifs in the form of flowers and leaves</p>	<p>The presence of a Javanese/Cirebon dragon is really felt with a winged dragon and other supporting elements and in terms of colour, the influence of Chinese culture is very strong.</p>
<p>JAVANESE DRAGON IN LASEM BATIK</p> 	<p>Two Chinese dragons facing each other fused with stem, leaf and flower motifs</p>	<p>Containing complexity in compiling the main motif of two dragons facing each other with stem, leaf, and flower motifs</p>	<p>Solemnity in presenting dragon motifs combined with supporting motifs so as to present a Chinese atmosphere</p>

CONCLUSION

Based on the results and discussion, the following conclusions can be drawn. The dragon ornaments in this paper are decorations placed on batik cloth in Java, especially those originating from batik cities such as Surakarta (Solo), Yogyakarta (Jogya), Pekalongan, Cirebon and Lasem. The ornaments in the form of Javanese dragons are found in Surakarta and Yogyakarta, while Chinese dragons are found in Pekalongan, Cirebon and Lasem.

The reason why dragon ornament is applied to batik cloth is due to its beautiful or aesthetic shape, function, and symbolic meaning. The aesthetic form is according to the concept of *wangun* (aesthetic), both based on the Javanese mind and the Chinese mind. The dragon ornament applied in batik cloth is based on function consideration, in which the dragon batik motif is specifically worn by the king as a symbol kingship. The dragon pair batik motif worn by the king means the king is protected by the dragons. In this case, the dragons serve as protectors from evil intentions that are hostile to the king. This dragon symbolism is closer to Hinduism which in the world of Javanese *wayang* is depicted as the *Antaboga* dragon. Batik with dragon ornaments, which existed in the regions of Surakarta and Yogyakarta in colonial times, is known as the *Vorstenlanden* batik. Meanwhile, in classic Batik from the regions of Pekalongan, Cirebon, and Lasem, the forms of dragons are influenced by the Chinese dragon or *liong*. For contemporary batik with dragon motif, the reason behind its production is more based on commercial aspects because dragon motifs are favoured by young people on the grounds that they will look dashing when wearing batik with dragon motifs. Dragon batik motif with Chinese dragon ornaments is highly developed, while the development of Javanese dragons for contemporary batik is not as rapid as the Chinese dragons. The Chinese dragon motifs combined with Javanese classical *Parang* batik motifs are very popular among young people, although when viewed from the perspective of the Javanese mind, the shape feels *Aeng* or strange.

In terms of the relationship of dragon ornaments in the context of Javanese and Chinese cultures, there is an opinion that the Javanese dragon ornaments are influenced by the Chinese dragon ornaments. However, when compared, there is a clear difference between Javanese dragon ornaments and Chinese dragon ornaments. The Javanese dragon ornaments are influenced by the Hindu culture with the depictions of crowned dragons. While the Chinese dragon ornaments that developed in Indonesia both

for batik cloth decoration, *wuwungan* decoration on *Kelentèng*, and pillar decoration of *Kelentèng* were taken from dragon forms originating from China. One interesting finding is that the combination of Chinese dragons and Parang motifs, which are both symbols of power, in contemporary batik shirts are currently popular among the younger generation.

Based on Monroe Beardsley's aesthetics, all the Chinese and Javanese dragon ornaments in its various applications contain the three elements of beauty proposed by Beardsley, namely unity, complexity, and intensity. The suggestions related to future research on aesthetics is that the use of Western and Eastern aesthetic approaches will complement each other and result in more comprehensive findings.

Suggestions related to this article are addressed more to batik producers in the Surakarta and Yogyakarta regions to create contemporary batik by developing Javanese dragon motifs that have been owned and passed down from generation to generation, so that they can co-exist with Chinese dragon batik motifs which are currently well developed and favoured by the younger generation. And for future researchers, amid the rise of online batik shops that sell batik clothes with a variety of motifs and patterns, research from the design and marketing point of view are highly recommended.

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GLOSSARIUM

Amrta: holy water or water of life, in the context of Hindu culture, those (the gods) who can drink *amrta* will be able to live eternally.

Bangsai Witana: open space building to place heirloom in the form of cannon named Nyai Setomi stored in a *krobongan*.

Bethari Durga: giant goddess in the context of Javanese culture as a propagator of evil.

Canting: a liquid wax container with a small channel made of copper linked to bamboo for handling, used to move or take liquid (heated wax) to make batik on cloth.

Dalem Ageng Prabasuyasa: the residence of the king of the Surakarta Palace.

Gambang: is a traditional musical instrument that consists of arrangement of wooden planks that contain tones and are played by being hit.

Gong: traditional musical instruments (gamelan), which contain tones in Javanese art, which are also well-known in Southeast Asia and East Asia with their respective functions.

Gayor: the place where the gongs hang.

Gusti: king or leader.

Hong atau *phoenix*: is a sacred bird described as having very beautiful and long feathers in red and gold.

Kain simbut: cloth used as a blanket.

Kawula: commoner / common citizen.

Kelentèng: Chinese architecture building. Chinese worship place. The term *kelentèng* is only known on the island of Java, elsewhere in Indonesia it has its own terms.

Kejawèn: acculturation of Javanese culture with immigrant cultures such as Hindu-Buddhist, Islamic, and Colonial.

Keris: stabbing pointed weapons with sharp both sides, the shape is not symmetrical and widen at the base. Kris has a straight or winding blade and metal fibre layers called *pamor* or texture.

Kemuncak: decoration on the roof of the building.

Kilin: god's vehicle, its body resembles a horse and a giraffe, male kilin has a single-horned and the female does not have horn, the feathers under its belly are yellow, the feathers on its back consist of five colours and are in a circular shape. Its tail is like a cow's tail.

Krendhawahana: haunted forest where people can enter but cannot get out of it, located north of the city of Surakarta, where Bethari Durga lives.

Krobongan: *dirobyong* or wrapped around 1) a name for *Dalem Agung Prabasuyasa* where Dewi Sri lives as a goddess of agriculture and fertility in Javanese culture. 2) a place located in Witana Ward to store Nyai Setomi cannon.

Kuldi: fruits that are forbidden to eat in Heaven.

Liong: giant dragon or large dragon.

Nyai Setomi: cannons stored in *krobongan* of *Bangsas Witana* (traditional Javanese building without walls) Keraton Surakarta.

Panggung Sangga Buwana: Octagonal shaped high storeyed building, the top level is used to meditate or as a meeting place between the kings of Java with *Ratu Kidul* when the kingdom still reigned.

Rupa wangun telu-teluning atunggal: vertical three vertical forms in one unity (feet, body, head)

Rupa wangun manunggaling kawula Gusti: vertical two forms in a vertical manner in a single unity (servant below, Gusti above) the unity of the people and their king.

Susunan *Rupa loro-loroning atunggal*: arrangements of two forms in one unity.

Susunan *Rupa telu-teluning atunggal*: arrangements of three forms in one unity.

Susunan *Rupa papat kéblat kalima pancer*: arrangements of four forms added with one form in the middle.

Susunan *nawa rupa*: eight visuals added with one in the middle.

Vorstenlanden: the name of the Surakarta and Yogyakarta regions during the colonial period, so that the batik products from the area are called *Vorstenlanden* batik.

Wadasan: Coral stone.

Wangun: the formulation of visual aesthetics in Javanese culture (*kejawen*), explored by Rahmanu Widayat in his dissertation research which was completed in early 2016.

Wayang Purwa (*wayang kulit*): Shado shows of puppet made from leather using lights to generate shadows accompanied by music (gamelan) and played by a *Dalang* (puppeteer) presenting stories from Ramayana and Mahabharata.

Wuwungan: the top of the roof of the house, usually used to place ornaments.

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