



## Intangible Culture Heritage: Batik Bojonegoro

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### ABSTRACT

Every region has its own unique batik. In this study the researcher discussed the Bojonegoro batik motifs. The research is entitled intangible cultural heritage of Batik Bojonegoro. The researcher conducted this research because there are still many Bojonegoro people or other regions who do not know the meaning of the Bojonegoro batik motifs. The purpose of this study was to find out the culture of Bojonegoro and the meaning reflected in every batik. This research has three research questions. First, how is Bojonegoro culture reflected in the batik? Second, what are the meanings of Bojonegoro batik motifs? The method used is descriptive qualitative. The data used are four different batik motifs. The motifs are Daun Jati batik, Khayangan Api batik, Wonocolo batik, and Thengul Batik. Data collection was carried out at a batik-making center called Poetra Dolokgedede batik, Tambakrejo, Bojonegoro. The theory used in analysis is Pierce's semiotic theory. Then the researcher conducted interviews with batik owners, dalang, and Bojonegoro culturist. After obtaining the data, the researcher conducted a search for the data that had been obtained using Miles and Huberman's theory. Furthermore, the data will be analyzed to answer two research questions based on semiotic Pierce theory. Data analysis is presented in the form of tables and descriptions. The results of Daun Jati batik, Khayangan Api batik, Wonocolo batik, and Thengul Batik are regional icons of Bojonegoro. So, the culture of Bojonegoro and meaning are reflected in every batik motif.



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## 1. INTRODUCTION

In everyday life people have a culture in each of their regions. The culture is given from their predecessors. So, it is carried out for generations. Intangible cultural heritage is a heritage that includes knowledge, skills, objects, expressions, and related cultural spaces (UNESCO, 2003). According to Kurin (2007: 10-20) intangible cultural heritage has the first three definitions, intangible cultural heritage is a living heritage that is practiced or expressed by the community. The second is a group of people who recognize a special culture as a symbol of their group identity. All three intangible cultural heritages are carried out in conjunction with their social life. Indonesia is a country that has many cultures. Since 2017 Indonesia has 594 intangible cultural heritages that have been registered with UNESCO (Kemendikbud, 2017). The heritage consists of various regions in Indonesia. The types of intangible cultural heritage include: kebaya, tapis cloth, songket sambas, siak woven cloth, ulos batak toba cloth, batik, ect. Batik fabric has its own characteristics because each region has batik crafts that have a variety of motifs from their region. One of the intangible cultural heritages that will be used in this study is batik. Batik is the fabric that have motifs and meaning. Indonesian batik is famous all over the world. Batik is a traditionally made fabric that has a variety of patterns. Batik is made using the technique of dyeing rintang with batik wax as a material to fight color (Santosa Doellah, 2002: 7). However, along with the development of the era and the famous of batik in various in the world. Regions in Indonesia have their own

batik such as Pekalongan batik, Mojokerto batik, Solo batik, and Bojonegoro batik, ect. One of the interesting batik motifs is from Bojonegoro. Bojonegoro is one of the regencies in East Java. Bojonegoro is also one of the districts directly adjacent to the province of Central Java. Based on the Bojonegoro area, it is divided into 28 districts and 419 villages. Bojonegoro has a typical snack, namely ledre. In Bojonegoro there are typical crafts such as malo pottery, bojonegoro batik, and onvy stone crafts. One of the most famous crafts is bojonegoro batik because it has varied motifs and reflects the culture and natural resources of Bojonegoro. One of the most famous crafts is Bojonegoro batik because it has varied motifs and reflects the culture and natural resources of Bojonegoro. In this study, the researcher will identify the meaning of batik motifs using semiotic theory. In this study, researcher chose the semiotic pierce theory. Research on Bojonegoro batik will be used as data. Then the motif will be analyzed the motif on each batik. The researcher uses Pierce's semiotic theory because it has elements of theory that can be used to analyze data. Every batik has a meaning stored in the motif. There are four bojonegoro batik motifs used namely, wonocolo batik, khayangan api batik, Daun Jati batik, and thengul batik. These classifications are representment, objects, and interpretant.

- 1) Representment is the main concept that is used as material for analysis where in the sign there is meaning as a form of interpretation of the intended message. In simple terms, signs tend to be visual or physical that are captured by humans.
- 2) Object is a social context that in its implementation is used as an aspect of meaning or referred to by the sign.
- 3) Interpretant is the concept of thinking from a person who uses a sign into a certain meaning based on the object used.

From the background study above, the researcher formulated the following problems. First how is the culture of Bojonegoro reflected in the batik? Second what are the meanings Bojonegoro motifs batik? The purpose of this study is found out the Bojonegoro cultural symbols in bojonegoro batik through semiotic theory and describe the meaning of the Bojonegoro batik motif.

## 2. RESEARCH METHOD

The type in the research of Bojonegoro batik used qualitative description. This study uses qualitative because researcher can observe and recognize subjects directly (Basrowi and Suwandi, 2008: 2). Data sources in this study are divided into two, namely primary data sources and secondary data sources. The primary data sources from the interview and documentation of Daun Jati batik, Khayangan Api batik, Wonocolo batik, and Thengul batik. Secondary data sources journals and articles that are relevant to the research. The researcher used four instruments in this research. researcher need a camera as a documentation tool in the form of images and videos for batik motifs. Researcher also use semi-guided questions to support interviews. There is also a check list of notes and field notes used during observation. Data can be collected in a variety of ways. In this study, researchers used the collection of observation and interview. The object of research is the Bojonegoro batik production house, the name is batik Poetra Dolok Gede. There are four types of batik motifs to be studied, namely Daun Jati batik, Wonocolo batik, Khayangan Api batik, and Thengul batik. A researcher uses an interactive analysis model as a data analysis technique. In the data analysis selection, researcher use Miles and Huberman's theory. In data analysis there are three processes, namely condensation data, display, and conclusion drawing (Miles and Huberman, 2014: 12-14).

The Researcher used three triangulations. First researcher chose methodological triangulation used to obtain information needed in research. The method carried out in this methodology is observation, and interview. The researcher observes the research site first before conducting an interview. After that, researcher conducted interview with a batik owner. Second data triangulation, this triangulation used to obtain data results data from multiple sources from various perspectives. The data produced form of images from batik documentation, and information from interviews. In addition, researcher also conducted interviews with several participants to obtain research data. Third triangulation theory, researcher use two theories in this study. First, to select data, researcher use the theory of Miles and Huberman. Second, to analyze research data using pierce's semiotic theory. Researcher chose triangulation of the method because it allows to obtain higher accurate data.

## 3. RESULTS AND ANALYSIS

Researcher show Bojonegoro cultural data based on Pierce's semiotic theory part B. "Object is a social context that in its implementation is used as an aspect of meaning or referred by the sign or symbol." Cultural signs reflected on batik presented as follows:

Table 4.5 Meaning Symbol of Daun Jati Batik Motifs

Name batik	Motif of symbol	Matif of color	Meaning base on KBBI	Meaning base on interview
Daun Jati	Jati leaves	Light green	Jati leaves: growing Light green: balance	Jati leaves: flourish Light green: Peace

4.

Batik	Jati flowers	White	Jati flowers: real/true White: holy	Jati flowers: sincere White: goodness
	Heart	Gold	Heart: love Gold: eternity	Heart: affection Gold: majesty
	Background batik	Black	Balck: quiet	Balck: deserted

Table 4.2. Meaning Symbol of Khayangan Api Batik Motifs

5.

Name batik	Motif of symbol	Matif of color	Meaning base on KBBI	Meaning base on interview
Khayangan Api Batik	Gapura	Gold, white, and black	Gapura: gate Gold: eternity White: holy Black: power	Gapura: gate Gold: majesty White: goodness Black: silence
	Fire	Orange and gold	Fire: light Orange: optimistic Gold: eternity	Fire: light Orange: spirit Gold: majesty
	Keris	Gold, white, and orange	Keris: magic weapons Gold: eternity White: holy Orange: optimistic	Keris: magic weapons Gold: majesty White: goodness Orange: spirit
	flowers	Gold	Flowers: wonderful Gold: eternity	Flowers: beautiful Gold: majesty
	Background batik	Maroon	Maroon: wise	Maroon: wise

Table 4.3. Meaning Symbol of Wonocolo Batik Motifs

Name batik	Motif of symbol	Matif of color	Meaning base on KBBI	Meaning base on interview
Wonocolo Batik	Mining tools	Gold, red, and navy	Mining tools: traditional tools Gold: eternity Red: brave Navy: firm	Mining tools: traditional tools Gold: majesty Red: brave Navy: firm
	Pangguk	Gold and white	Pangguk: modern tools Gold: eternity White: holy	Pangguk: modern tools Gold: majesty White: goodness
	Oil	Gold, navy, and white	Oil: burnt Gold: eternity Navy: firm White: holy	Oil: slippery Gold: majesty Navy: firm White: goodness
	Drill bit	Gold	Drill bit: mining tools Gold: eternity	Drill bit: mining tools Gold: majesty
	Flowers	White, gold, and red	Flowers: wonderful White: holy Gold: eternity Red: brave	Flowers: beautiful White: goodness Gold: majesty Red: brave
	Background batik	Black	Black: quiet	Black: deserted

Table 4.4. Meaning Symbol of Thengul Batik Motifs

Name batik	Motif of symbol	Matif of color	Meaning base on KBBI	Meaning base on interview
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Thengul batik	Thengul	Black and gold	Thengul: wayang Black: power Gold: eternity	Thengul: wayang Black: power Gold: majesty
	Badak	Black and gold	Badak: limiting wayang thengul Black: sorrow Gold: eternity	Badak: limiting wayang thengul Black: sad Gold: majesty
	Rancak thengul	Gold and black	Rancak thengul: collection wayang thengul Gold: eternity Black: sorrow	Rancak thengul: cholecction wayang thengul Gold: majesty Black: sad
	Rancak badak	Gold and black	Rancak badak: collection badak Gold: eternity Black: sorrow	Rancak badak: collection badak Gold: majesty Black: sad
	Jati leaves	White, black and gold	Jati leaves: grow White: holy Black: quiet Gold: eternity	Jati leaves: grow White: goodness Black: desert Gold: majesty
	Jati seeds	White, black and gold	Jati seeds: forerunner of life White: holy Black: quiet Gold: eternity	Jati seeds: forerunner of life White: goodness Black: desert Gold: majesty
	Slobog	White, black and gold	Slobog: Ease White: holy Black: quiet Gold: eternity	Slobog: Ease White: goodness Black: desert Gold: majesty
	Parang	White and gold	Parang: strength White: holy Gold: eternity	Parang: strength White: goodness Gold: majesty
	Background	White	White: holy	White: goodness

The second research question focus on the cultural meaning in Bojonegoro batik. Researcher show Bojonegoro cultural data based on Pierce's semiotic theory part C. "Interpretant is the concept of thinking from a person who uses a sign into a certain meaning based on the object used." The culture reflected data are presented as follows:

#### 1. Daun Jati Batik

Jati leaf batik motifs give life. Jati leaves have the meaning of growing and light green color has the meaning of balance. Then the white color in the middle of the Jati leaf or called leaf bone has the meaning of goodness. Jati flowers have the meaning of authenticity and hearts have meaning love. Jati flowers and hearts have a light green color. So, it can be interpreted that there is love and authenticity in balance. The black color on the batik background has a silent meaning which symbolizes that in Bojonegoro there is still a dense forest planted with Jati trees. Jati trees in Bojonegoro provide great benefits to the community. The leaves are used to wrap the rice. The stems are used for homes and the roots are used as furniture.

#### 2. Khayangan Api Batik

The gapura motif on khayangan api batik gives the implied symbol. Gapura is a gate-like building located in front of the house. This motif gives the impression that Khayangan Api has an identity gate in the area. Then the symbol of the six levels above the gate has the meaning of bright, prosperous, peaceful, fertile, successful, and good. Fire has the meaning of light that never dims. The fire motif is in the middle of the pavilion which is the center of meaning of this place. In addition, the kris symbol means a magic weapon shaped like a knife. The function of the kris is not only to cut but also to have magical powers. In Javanese culture, a person who makes kris must have a high spiritual connection with God. So, gapura, fire, and keris can be interpreted that the area has a legend of making kris that uses the element of fire. The color combinations used are gold, white, orange, navy, and maroon. Gold means majesty, white means purity, navy means firm, orange means spirit and maroon means wisdom. So, the color combination conveys that Khayangan Api is a sacred place that is exalted and built with firmness, and wisdom.

#### 3. Wonocolo Batik

Wonocolo batik motifs strongly reflect the wonocolo area. Mining tools in the form of cones are traditional tools of the wonocolo community who mining oil. Mining tools have red and navy colors. Red has the meaning of bold and unequivocal navy. So, traditional mining tool remains firm and bold to use until now. Pangguk is a modern tool that also used in the Wonocolo area. Pangguk indicates that the government has a role in mining in Wonocolo, namely

the existence of one of the government companies that collaborates with local residents. Oil is a natural resource that is taken. Drill bit is the end of a mining tool used to break up the ground. So, the source of oil is obtained. The flowers mean the beauty of the surrounding nature that is still well maintained symbolized by red flowers. Wonocolo Batik is dominated by gold, white and black colors. These colors reflect places or forests that are very valuable for local residents to protect existing natural resources.

#### 4. Thengul Batik

Batik Thengul gives meaning about culture. Wayang thengul as a cultural icon of Bojonegoro. Wayang Thengul has a story of sadness in life. Thengul puppets are made of wood which is made by being beaten because the wayang maker is annoyed. The image of a badak is limitation between the wayang collections. Usually, badak used in opening wayang thengul. Then there are pictures of rancak thengul and rancak badak. The picture depicts a collection of wayang thengul and badak which illustrates that in a performance a dalang needs many wayang and badak. There is a jati leaf motif which symbolizes life and jati seeds have the meaning of the forerunner of life. Next is the slobog motif means easy to live life. Last, there is the parang motif that means strength and growth in life. Thengul batik has white, black and gold colors. So, thengul batik wants to convey that wayang thengul is the forerunner of culture from the life of the Bojonegoro people in perspective of sadness. The slobog and parang motifs are life processes that have power so that there is sacred ease in life. The gold color symbolizes the majesty of thengul batik which is a cultural icon of Bojonegoro and the white color and the color white represents the goodness of the holy.

Based on the data analyzed used the semiotic pirce theory. The results of Daun Jati batik, Khayangan Api batik, Wonocolo batik, and Thengul batik have motifs as cultural symbols that are reflected in each batik. The motifs/images on batik are made with patterns that match their original form. The result of meanings Daun Jati batik, Khayangan Api batik, Wonocolo batik, and Thengul batik every batik has own meaning. Daun Jati batik has the meaning of human life with nature. Khayangan Api Batik has historical cultural significance in Bojonegoro. Wonocolo Batik has the meaning of natural resources that are still utilized today. Finally, thengul batik which has the meaning of Bojonegoro art. So, every batik reflects Bojonegoro culture and have meaning based on the findings of batik motifs, and data analysis.

#### 4. CONCLUSION

Based on research that has been done with interviews of several informers. So, researcher got a total of motifs of four Bojonegoro batik, namely 20 motifs. 13 primary motifs that reflect Bojonegoro culture and 7 additional motifs. When viewed from this number, it can be concluded that Bojonegoro batik is a reflection of culture and nature that occurs in Bojonegoro. Cultural and natural symbols that combine motifs on Bojonegoro batik have stories and philosophical values. The variety of motifs is motivated by the creativity of craftsmen with the philosophical story behind it.

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