

Topic: Inter- and Trans-discipline

THE VALUES OF ISLAM IN NUSANTARA BATIK

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Abstract

Batik today has grown in the archipelago and created a variety of batik. Each region has its own characteristics as a result of contact with the local culture. Batik originally was the clothes of the Muslim sultans in Mataram. Inside batik already contained elements of Islam, which does not describe the animals animate with stylir style. But after coming out of the palace, batik also met with other Islamic influences in various places in the archipelago. This study aims to reveal the influence of Islam in batik motifs outside the palace of Mataram-Java. The method used is descriptive interpretive method. Various motives influenced by Islam are interpreted in relation to Islamic values. The location of this research took from various sites such as Solo, Pekalongan, Jambi, and Bengkulu.

Research shows that there is influence of local culture and Islamic culture in batik. Batik Jambi and batik besurek Bengkulu very large influence of Islam in it. The value of Islam has become a reference in batik. The various Islamic references are: (1) does not describe living things with real, (2) uses Qur'anic verses as a source of inspiration, (3) contains hope and prayers on those motives. Society that develops Islamic values in batik motif is Muslim society. In this society Islam is expressed in batik motifs adapted to Islamic values. Batk is also used as a means of da'wah and the expression of beauty.

Islamic culture in batik motif has also mixed with local culture. Local flora and fauna such as fish, scales, shrimp, plants, grasses have become the cornerstone of the batik. Batik then has a new value with new meaning. For example, the machete motif in the palace becomes a sacred motif, within the Muslim community the motif is modified so that it is not sacred and given a new meaning. If in the palace the motive is only for the king, then among Islamic society the motive becomes free to use as cover of aurat.

Keywords

Batik, Islam, motive, and influence

1. Introduction

A culture always changes and develops from time to time, so culture is dynamic. Generally, culture will change, especially if there is influence that can determine new patterns. Therefore, today's culture is essentially the result of growth from the development of the past not as a substitute, but a sustainable one. Basically understanding the culture and dynamics means deepening the problem of meaning, symbols, and values that are used by the community. Symbols in addition to having certain functions can also be utilized as the identity of a community, namely reference, size and patterns of

society in the act. In addition, other functions as a means of communication in accordance with the context and gluten of community solidarity. The meaning of value is related to something that is considered valuable and high quality.

In every culture has its form in the form of a system, namely ideas and concepts, series and actions and patterned human activities. The system is a cultural phenomenon that includes an idea that is abstract and lives in the minds of people. Then the interacting human activity called the social system is concrete, as well as physical objects in the form of human works including art objects. An idea or idea is always related to a system called culture, and in Indonesia the ideal form of culture is called adat. In particular, customs consist of cultural values, life views, ideals of legal norms and knowledge and beliefs. The system of cultural values is the highest and most abstract level of custom, whereas the worldview is the guideline adopted by society.

One of the artworks of Nusantara culture that is admired by the world is batik as a traditional literature. Batik as a cultural object *adi luhung* (Local genius) Archipelago apart from a variety of environmental influences and external culture. According to an irrefutable source of information of the times and environments can not be separated from batik development until whenever (Dullah, 200: 7). The shape of the pattern and the variety of *hiasnya* combined with the making techniques as well as the reflection of the background of tradition and the content of local cultural aspirations, thus making batik as the nation's cultural heritage. The visual embodiment of batik is not only beautiful, but merges with the moral and customary rules. Even in classical batik there are symbols that can not be understood in an iconic way, because in it contain values of symbols aspect of trust, philosophy and conception of harmony of life.

Technically batik process through three stages, namely *pelilinan*, *dipping*, and *pelorodan*. Batik technique is a native skill possessed by the ancestors of the archipelago since centuries ago. In immersion there is a fact that indicates that the coloring material is used from indigenous local herbs, such as indigo, indigo or tarum. Batik activities, especially in Java grow and flourish and produce a variety of batik-rich motifs and colors. Early development of batik comes from the environment of Yogyakarta Palace and Solo is smooth, meticulous and full of meaning. In its development there is a difference with batik in the north coast of Java which shows that batik Nusantara has a variety of shades. Among the coastal batik which is then known is like in the area of Jambi, Cirebon, Pekalongan, Tuban and Madura which has the characteristics of each environment.

Since the spread of Islamic teachings in the archipelago, ties in the name of religious equality embraced by local custom have given rise to the identity of a "brother of one religion". In its development the Muslim community of Nusantara continued the long tradition of high value, as in the creation of traditional batik. The work of batik as a symbol which is then given a meaning that is the values of Islam. In this connection the symbol can be interpreted as a certain form that states something and contains the meaning and understanding it represents. The spread of traditional batik that breathes Islam is found in several batik cities according to geographical location. The resulting batik fabric has similarities and differences, it is related to the background of the development and culture of the society. To understand the manifestation of batik decoration in the Muslim community and the values of Islam that manifest need to be studied contact and its form.

2. Method

This study was a descriptive study. The research take place in Indonesia, special in Java in the last two years, where the researces intended to studi Batik Nusantara. The data source of this study

consisted of informants, books and documents, and events in around Lasem. In the present study used in-depth interviews, document review, and observation. Researchers used data triangulation to get valid data.

Informants consisted of batik entrepreneurs, experts batik, batik employees in Lasem and outside Lasem. Document consists of books and data. Data sourced from printed books and resources searching the internet. Meanwhile, the event consists of various aspects related to the use of batik like batik, batik making, and so on.

3. Outline and Basic Values of Islami

After a religion *samawi* (revelation) is Islam that is revealed by Allah SWT through the messenger of the Prophet Muhammad SAW. Islamic teachings are found in the scriptures of AlQur'an and As-Sunnah in the form of commands and prohibitions, as well as guidance for the good of men, both in the world and hereafter. Someone was declared a Muslim when he said the word of testimony, the Syahadat "*Asyhadu an la illaha illallah Wa asyhadu anna Muhammadar rasulullah*". The word is derived from the meaning of the meaning of nature, which is the escape of all born and spiritual diseases, peace and security and obedience and adherence (Islamic Encyclopedia, 1994: 246). The Qur'an and As-Sunnah contain the eternal guidance of God which is not bound by the boundaries of space and time is eternal. But since it is often public or outrageous, the scholars are given the freedom to admit (determining the legal certainty and judgment of a matter).

In general the teachings of Islam consist of *aqidah, syari'ah, and Akhlak* as a unity of systems that are closely related. *Aqidah* means belief in faith, faith or faith in the heart that is proven by verbal pronouns (verbal) and manifested in daily deeds of charity. Shari'ah means the path, rule or law which is the sacred text contained in the Qur'an and As-Sunnah. This system of norms is divided into two parts of *aqidah ibadah* (Mahdoh) in the special meaning and *aqidah muamalah* (ghoiru mahdoh) in a broad sense. Morals (created), this human morality that then forms the nature and values of Islam.

For a person who accepts Islam must be consciously and sincerely understanding what has been taught by the Prophet Muhammad. Thus, a Muslim has a view of his life, which is loyal to Islam about the various issues and problems of life according to the Qur'an and A-Sunnah as the guide of his life. The purpose of his life is to achieve God's grace (vertical) and grace for all beings and the universe (horizontal). the duty of the Muslim life is worship, ie serving the devotion and enslaving ourselves to God in the special sense. In the broad sense of worship is devotion, namely the words, deeds and attitudes based on sincerity, charity and mardhlotillah. Therefore the function of his life is kholifah (representative of God) on earth, that is to translate His attributes and to do all that is diridloiNya in the life and everyday life.

Another important element is the values that drive experience and activities as well as influence and control the human souls who want the safety and pleasure of the world and the hereafter. The basic source of the value should direct the entire human born and inner activity which leads to tauhid (oneness of Allah SWT). These values are important in the teachings of Islam, thus changing the mindset, attitudes and behaviors that go beyond the principle of tauhid (Faridh, 1991: 8). every human activity is directly related to the ever-changing social life. To control all acts of action in everyday life comes from ahllak values. *The Khamsah Al-Akhamal* concept contains five legal values comprising mandatory, circumcision, mubah, makruh and haram. The five values of the law are the first step in shaping Islamic life patterns through personal endorsement of society.

In reality there has been a connection between art and culture with Islam which has given birth to the art of Islamic-based art. The artwork is a result of creativity that is in harmony with the Islamic values and the cultural traditions of its society. Although Islam does not outline the boundaries of art, it can accept it as long as it does not conflict with the value of ahlak. Art and art is a manifestation of the culture which is the work of human creation as all expressions of beauty. In the beginning Islamic forms of art were not very clear, but due to the combination of local cultural traditions and Islamic values. Such artwork reinforces awareness of the existence of a transcendent form. The result of Islamic art embodiments is also formed by certain characteristics, including creativity and aesthetics based on the principle of benefit and intentions of worship in broad terms.

One of the artworks of the archipelago admired by the nations of the world is batik. In the development of batik as a cultural masterpiece of Indonesian noble culture is not separated from the influence of environment and external culture. These influences trigger and drive the presence of the battles in line with its development. The pattern and pattern of batik are combined with the technique of making and reflecting the tradition and aspiration of local culture to make batik as a national cultural heritage. Visually the embodiment of batik is not merely beautiful, but melts with moral and customs rules. In classical batik (pre-Islamic) there are signs or symbols that can not be understood in an iconic way, but in it contains the symbolism of the aspects of belief, philosophy and conception of living harmony. There is a balance between world life and life, and the existence of the world up and down. Generally the signs and symbols presented can be used to approach things that are transcendental.

4. Pre-Islamic of Nusantara Batik and in the Islamic Era

Based on its history, batik has been known in the archipelago since the prehistoric period, then developed and achieved perfection around the 14th century (Djoemana, 1990). Although no physical evidence was found as an ancient object, comparisons of analogy were made through other works of art, such as puppets and statues. Some archaeological findings through statues have a slope ornament on the sculpture of Shiwa at Dieng temples, and the ornamental variety of statues on Ganesha statue in the 9th century Banon temples. The two ornamental patterns are then considered as evidence of the fabrication of batik through batik techniques. From the time of Hinduism, batik is evolving with the discovery of various decorative geometric and non geometric patterns that have certain symbols and symbolic meaning at the time. As a cultural object with the values of ttradisi then batik develops in the palace environment Yogyakarta and Surakarta.

Batik which grows among bangswan and nobility related to the norms agreed upon according to their reference. In economic growth, it can be used as a source of livelihood and employment for the community. The batik method is based on the technique of 'dye cover' on the cloth with a distinctive ornamentation as batik Nusantara (genius local). Technically, batik work requires skill, perseverance, and patience and inner concentration, so that the Javanese people call it mbatik manah meaning painting in the heart (Geertz, 1983). To finish a piece of batik requires manual hand (Craftmanship).

Since the pre-Islamic period, especially during the Hindu era of Indonesia have had a special batik tradition in the archipelago. Based on the history of batik archipelago with its ornamental variety has been growing with various side of the target. In general, the basis for the creation of the pre-Islamic Nusantara batik is to meet the needs of clothing as well as other necessities. In addition to functionality is also to meet the values that are consistent with ethical (ethical) rules that have aesthetic appeal. As a growing trading currency in northern coastal areas of Java, batik requires

thought and calculation of maturity in the process so as not to harm the wearer. In addition to requiring artistic touches, it can attract buyers' attention and interest.

Based on the findings of the ornamentation of the pre-Islamic Nusantara batik in several batik cities, they generally have similarities, such as ornamental flora, fauna, geometric, natural objects and others, only in the form and color somewhat different in accordance with their environment and region. Visually the layout of batik Nusantara Pra Islam is always concerned with design discipline discipline, resulting in a unified and harmonious unity. The arrangement is organized with repetitive and cross-patterned patterns covering the entire surface of the fabric. Therefore, in the process of batik needed the ability and sensitivity to process the form (motifs) and colors as the main requirement of aesthetic aspects. In general, batik as a trade mark relies on changes in ornamentation and color that are always tailored to buyer's demand.

Since the presence of Islam in the archipelago, batik work has been involved with craftsmen, traders and Muslim entrepreneurs. For the Indonesian nation of Muslim presence in the archipelago has increased the strong motivation to thinking and behaving. Islamic teachings teach the concept of tauhid, besides emphasizing the happiness of life in the world and the hereafter. For artisans, traders and batik entrepreneurs feel attached to the beliefs and similarities as Muslims, they are very obedient to something that can confirm aqidah. It is very influential on the attitude of his life, the work of batik that does not contradict the values and norms of Islam. Batik process is a spiritual discipline that requires strong inner concentration. In the tradition of Islamic art, the stage is the "unification" of the basic form (structure), function (purpose) and content (the aesthetic elements) whose peak is centered on tauhid.

Especially the basic purpose of batik creation for Muslim craftsmen is the same as the purpose of his life ie worship with the hope of *Allah SWT ridlo*. Thus in his batik work contained the value of the intent that corresponds with muamalah worship, that is beneficial to society. It is then formulated into the concept of ideas by observing the truth, kindness and beauty. These values are manifest in all creation including the universe and its contents as signs of greatness and power. The concept of ideas and its creation insights refers and is based on the results of the understanding of the universe, in addition to performing *qira'ah* or reading the Qur'anic verses.

This understanding of the spirit gives a spiritual meaning that encourages the development of the toyibah sentence in Arabic calligraphy. Various features or symbols of Islamic art. Thus in his batik work is in line with the value of tauhid and leads to the act of shirk (to associate with Allah SWT). In the creation process of creation of the batik of Nusantara which is based on Islam contained moral values and aqidah, namely attitude (behavior) as a spiritual discipline (inner) the essence of worship at once. One of Nusantara batik that is Islamic divide as a result of the blend of local cultural traditions with Islam is Jambi batik, Arabic calligraphy batik with letter *Al-Fatihah* and sentence of creed. In the process of creation it is not separated from the director of breathing (spirit, spirit) to the Islam, starting the value of the intention of *mardhatillah* and Qira'ah Al-qur'an until the process of *tazkiyah* and expression of dzikir value. Batik is an embodiment of the sincerity of devotion to Allah SWT (gratitude), so in its embodiment depends on the values of qonaat, tawadhuk and tawaqal. As dzikir and the continuation of the prophet Muhammad's leaflet to become *Rahmatan lil'alaamin*. Thus every Nusantara batik work with Islamic values with its usefulness can be useful for those who need it. Batik Nusantara with Islamic values as a symbolic form can be a study material of art (art) and religion (Islam) if the study focuses on the meaning of the meaning, namely the intrinsic value of the symbol. Moreover, if it is able to give meaning to the various values contained therein, it

will be multi interpretive. Each person can provide diverse interpretations of the form of the symbol, because it is rich with nuances especially with the cultural change that occurs in Indonesian society, which is a historical explanation that transitions from prehistoric times, Hinduism to Islamic times. The ornamentation of Nusantara batik with Islamic values as the meaning of *zahir* (outward) is an integral part of a form of embodiment symbol system reflecting the existence of a symbol structure based on an Islamic value system. As is the religious symbol (*ayatullah*) in the form of Arabic calligraphy and the symbol of cosmology (*sunatullah*) in the form of natural elements.

5. Conclusions

Since the prehistoric times of the Indonesian nation have had the belief in spirits and occult powers, namely animism-dynamism. Customs as a spiritual heirloom received from the forefathers and the dualist nature of dualism has permeated the mind and philosophy of his life. During the Hindu period the beliefs met and melted into the system of gods and powerful powers. Then social interaction with the hereditary system and the position of a person's hierarchy, thus forming a stratified society (caste). The cultural, social and symbolic interaction process has been the foundation of the creation of the batik of the Archipelago including its use. Such as the batik fabric that develops in the palace environment tends to be bound by the norms and rules agreed upon, for example, *parang barong* and *parang rusak*.

In general, in the Islamic era, the ever-expanding batik ornament was preserved as long as it did not conflict with the Islamic values, so the visual difference was almost invisible. However, in the process of its batik creation is always enriched and based on the conception of tauhid as an estuary of Islamic values. As intentions, *qonaat*, *tawadhu*, *tawaqal*, *akhlak* and *aqidah*. Nusantara batik works in Islamic times are expressed on the basis of benefits for the welfare (salutation) of all mankind. The elements of the pre-Islamic ornamental apparition in its development are not contrary to Islamic values and breath. Even in it reflects the dimensions of the sentence of *syahadat* which is always along in the steps of the life of every Muslim batik craftsman, namely *hablum minallah and hablum minannas*.

In Nusantara batik with Islamic values embodied symbolic meaning in the form of *dzikir* and gratitude result of the combination of constructive, evaluative, cognitive and expressive symbols. In addition to bearing the philosophical meaning of the testimony of *La ilaha illallah, muhammadarasulullah*, with the charge of truth, kindness, and beauty. The conception of tauhid, *aqidah* and *akhlak* has become improvement and influence for the positive values of the archipelago culture system. Moslem batik craftsmen became the heirs to continue the pre-Islamic religious tradition by reviving the strengths, beauty and spirituality of Islam, but not losing the characteristic identity of their respective local cultural traditions.

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