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The Developmental History of Ponorogo Batik Motif and Its Educational Values

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Abstract: The research discusses the development history of Ponorogo batik motif in Ponorogo Regency 2007-2014 and its Educational Values. Ponorogo is one area which is growing in batik motif that has general motive called Reog Ponorogo motive. The development of batik in Ponorogo had decreased and 2007 was a year that was resurrection of batik Ponorogo pioneered by batik artisans. The method used in this research is the method of historical research. The results showed that batik Ponorogo begins with the temporary extinction of batik Ponorogo around 1960 which is caused by the emergence of printing of batik (print screen printing batik), batik Ponorogo has 17 patterns that are most influenced by history or the icon Ponorogo regency, and the development of batik Ponorogo motive that was experiencing growth from 2007 to 2009 that has seven classical motives then the development of contemporary in 2009 and 2013 had five contemporary motives then The developments in 2014 that the government arranged a contest batik Ponorogo design batik produced five batik Ponorogo motive.

Keywords: Developmental history, motif, batik Ponorogo, education values.

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INTRODUCTION

Culture or culture comes from Sanskrit, namely *buddhaya*, which is a plural form of mind (mind or reason) which is interpreted as matters relating to human mind and reason. One form of culture, art, and crafts in Indonesia that must be preserved is batik. In terms of batik derived from Javanese, namely *amba* and *nitik* which means to write or carve dots. Batik is a pictorial fabric that is made specifically by writing wax / wax on the fabric and processing it in a certain way (Asikin, 2008). Batik was not originally just a cloth that was painted. Batik has a symbolic meaning from every style (Maziyah, Mahirta, and Atmosudiro, 2016).

Batik culture is passed down from generation to generation. This can be seen from the batik motifs that reflect certain family identities, some of them reflect the status of a person. In addition, some traditional motifs are characteristic used by the Yogyakarta and Surakarta Keraton families (Prasetyo, 2016). In the palace itself both Kasepuhan and Kanoman there are special rules regarding the use of batik which must be obeyed by anyone visiting the palace ... meaning there are certain motives that should not be worn by anyone other than by the king and his family (Susilantini, 2016).

Batik has visual beauty and contains philosophical meaning in each of its motifs. Batik motifs will continue to develop along with the time, place, accompanying events and developments for human needs. Location gives a considerable influence on batik motifs. Although coming from the same source or place if it develops in a different place the motives will be different. Philosophical meaning, for example, the Semen Ageng motif, which can only be used by the descendants of the king as *dodot* and soldier hood when attending royal court ceremonies, which means a leader who is good and virtuous, just, and steadfast in facing all obstacles, protecting and protecting his people and

the surrounding natural environment (Wulandari, 2011).

One of the regencies in East Java Province, Ponorogo Regency is currently developing batik crafts. The selection of Ponorogo place is one of the districts that has batik potential that deserves to be taken into account as evidence of its regions such as Kepatihan Wetan, Ronowijayan, Mangunsuman, Kertosari, Setono, Cokromenggalan, Nologaten, Bangunsari, and Banyudono (Library and Archive Board of East Java Province, 2013). Retrieval in 2007 to 2014 because in 2007 was the beginning of the resurgence of Ponorogo batik.

The development of local culture through the distribution of regional batik became part of efforts to maintain national identity through regional identity (Ayu, 2016). The efforts made to introduce Ponorogo batik so that the people of Ponorogo and outside Ponorogo know that Ponorogo has distinctive batik that is not inferior to batik outside the region inspired Ms. Yuni Widianingsih, SH as Deputy Regent of Ponorogo to hold a batik motif design contest in Ponorogo in 2014. In general, Ponorogo batik motif is Reog Ponorogo. The Reog Ponorogo motif becomes the icon of typical Ponorogo batik because Ponorogo is a district that is well-known as an area that has a distinctive culture that is Reog Ponorogo. Ponorogo batik motifs owned such as Reog Ponorogo, Rujak Senthe, Gebyar, Afternoon-Tea, Broken Coffee, Jarem Asem, Sakinah Mawaddah Warahmah, Sekar Jagat, Tahu Tempe, and so on.

What batik motifs are drawn also have philosophical meaning. This philosophical batik motif is closely related to Javanese culture which is very thick with symbols that are deeply rooted in the philosophy of life of Javanese people (Iskandar & Kustiyah, 2016). The creators of batik motifs make their creations with a variety of intentions and good expectations, according to the philosophy adopted. Batik with various motifs has functions

and rules of time of use (Suliyati & Yuliati, 2019). In general, batik productivity in the modern era like now is more directed towards fashion trends as a mode to maintain a cultural identity of a society. Exotic batik is highly valued on fashion patterns that are produced on a factory or household scale (Mumfangati, 2016).

In connection with the background background above, the researchers tried to examine the Ponorogo batik that was created as a form to preserve the typical Ponorogo batik and here the researchers focused on the development of the Ponorogo batik motif. To find out in depth the development of batik motifs in Ponorogo, the researchers focused this research on "The History of the Development of the Ponorogo Batik Motif in the Regency of Ponorogo in 2007-2014 and its Educational Values".

METHODS

The method used in this study is the historical research method. According to Kuntowijoyo (2005: 90), historical research methods have five stages, namely: (1) topic selection, (2) collection of sources, (3) verification (historical criticism, validity of sources), (4) interpretation: analysis and synthesis, and (5) writing or historiography. Based on the above stages, the steps taken by the author in compiling this scientific work are:

Selection of Topics

The topics chosen are based on: (1) emotional closeness and (2) intellectual closeness. Based on emotional closeness, this topic was chosen because researchers have an interest in the development of Batik Ponorogo which until now still continues to triumph even though there are few people who still maintain in making Batik Ponorogo. Whereas based on intellectual closeness, this topic was chosen because it is quite interesting because it can explain a variety of typical Ponorogo batik motifs,

most of which depend on the theme and to date most have themes related to Reog Ponorogo.

Collection of Resources (Heuristics)

Heuristics is the process of finding material or investigating history to obtain sources (Kuntowijoyo, 2005). The sources in this study are classified into primary sources and secondary sources. Primary sources in research rely on oral sources as the main source in research; Secondary sources in the form of books and research from previous researchers.

Verification (Source Criticism)

The third stage in writing history is verification or criticism. In historical research known as external and internal criticism. External criticism of the informants' data used by researchers as a reference in determining the sources by considering age, influence / role / position, and objectives. Meanwhile, internal criticism is done by comparing the contents of contemporary sources and one source with another by comparing the results of interviewees.

Interpretation

Historical interpretation or interpretation is an analysis of facts obtained from historical sources and together with theories the facts are compiled into a comprehensive interpretation (Abdurrahman, 1999). The interpretation phase is divided into two, namely analysis and synthesis.

Historiography

Historiography is an intellectual activity carried out by historians to mobilize all of its intellectual abilities in making descriptions, narratives, critical analysis, and synthesis of facts, concepts, generalizations, theories, hypotheses so as to produce a form of writing a complete history called historiography (Sjamsudin, 1996).

RESULT AND DISCUSSION

The Historical Background of Ponorogo Batik

The history of batik in other areas of East Java is quite influential for the Ponorogo area because the story is related to the spread of Islam in this area. Ponorogo Batik experienced glory in 1960. Ponorogo Batik is mostly centered in the city, especially in the Cokromenggalan area and a small part is centered outside Ponorogo city and not far from the city. Batik Ponorogo at its peak inspired entrepreneurs and craftsmen to create their own batik cooperatives. This is evidenced by the establishment of the Batik Bakti Cooperative and the Batik Maker. Then the Batik Maker began to establish a textile factory "Sandang Buana". The obstacle found in the culture of batik is the lack of qualified human resources to meet the booming demand for batik (Ernawati, 2015).

According to Harsono (2011) since the New Order government opened a free trade faucet in Indonesia, the effect of the agreement with the World Bank and the IMF in the 1970s then the domino effect was also felt as a result of reaching Ponorogo District. Since the world of batik industry in the cities of Solo, Pekalongan, and Yogyakarta no longer needed Ponorogo mori cloth because it is considered to be of poor quality, the mori factory which is a cooperative company owned by the batik makers of Ponorogo has also experienced a drastic reduction in production.

Ponorogo batik motifs owned such as Gebyar, Sekar Jagat, Rujak Senthe, Tofu Tempe, Broken Coffee, Asem Jar, Afternoon Esuk, Pure Contemporary, Classical Contemporary, Reog Ponorogo, Jaranan, Sakinah Mawaddah Warrahmah, and many more motives. Ponorogo batik production consists of two types, namely traditional batik and contemporary batik. Examples of traditional batik include Gebyar motifs, Sekar Jagat motifs, Rujak Senthe motifs, Jarot Asem motifs, Pecah Coffee motifs,

Esuk Afternoon motifs, Tempe Tahu motifs, and Sakinah Mawaddah Warahmah motifs. While contemporary batik, among others, Classic Contemporary motifs, Pure Contemporary motifs, Reog Ponorogo motifs by the craftsman version, and Jaranan motifs. As for modern batik, it is not produced in Ponorogo boutiques due to lack of buyers' interest.

Kinds and Philosophical Meanings of Ponorogo Batik Motifs

The Ponorogo Regency Government has begun to introduce Ponorogo batik again so that the development of Ponorogo batik can be victorious again. The Ponorogo batik motif is inseparable from the classic written batik motif but also has a motif that is in line with the potential of the Ponorogo Regency which contains elements of Reog Ponorogo art. Then in 2014 the Ponorogo Government held a design competition and produced several Ponorogo batik motifs.

The Gebyar motif includes a parang or pereng type. This machete has the meaning of advice to never give up in facing anything. Actually the types of machetes themselves consist of various kinds and each region has a different designation even though the motives are the same. Motif of Sekar Jagat symbolizes the diversity that exists in life and then gives rise to beauty so that people who see bring a sense of fascination. Motif of Rujak Senthe reminds us of a life filled with happiness but always accompanied by various trials.

The tempeh tofu motif means simplicity, simplicity, and usefulness. Humans should live like that. Coffee Motifs for Broken Coffee are like small, black, and bitter seeds, so that they bring up the spirit of life to achieve their goals in life. Asem Jarot's shape is long and stringy with each other in one fruit. This means humans must help each other so that harmony can be created. The Esuk Esuk motif is an element of life between good and bad. Sakinah Mawaddah Warahmah's motive is a motif used for

the Ponorogo bridal groom which means that the couple becomes a happy family until the end of their lives.

Pure Contemporary Motives have the freedom to work to produce a new motive. Classical Contemporary Motives of diversity based on new things so that you will see a beauty. The *Reog Ponorogo* motif basically consists of a lion's head and peacock's chest. The lion's head is identical to the people of Ponorogo who has a strong and brave soul. Peacock's breast is synonymous with beauty. *Jaranan* motive itself becomes one of the figures in the Ponorogo dance so it is already synonymous with Ponorogo art. The player symbolizes the courage and strength that must be possessed by women. The Reog Ponorogo motif of the race version symbolizes the beauty and beauty of Ponorogo Regency which is not possessed by other districts. A regent symbolized by Prabu Klonosewandono's golden crown means that the community must obey and obey their leaders. The people must be orderly, neat, and obedient to the norms or laws that apply in Ponorogo.

Suryo Budoyo Ponorogo's motives contain elements ranging from Ponorogo culture, typical Ponorogo food and drinks, and how life is in the Ponorogo region. Funny Reog Motif, a motif that depicts the equipment found in the Ponorogo Reog art. With bright colors and funny and attractive images become an attraction for children so that arises a sense of love and want to preserve the culture of Ponorogo batik. The Ponorogan motif symbolizes all the existing unity in the Ponorogo region starting from the culture, natural resources, agricultural products, and religion adopted in Ponorogo. The Gallang motif symbolizes the character and soul of the people of Ponorogo.

The Historical Development of Ponorogo Batik Motives

Initially there were two kinds of batik made in Ponorogo, namely written batik made from prime *mori* and *primmisima*

mori. Whereas the printed batik made from blue *mori* or *blaco* (Susanto, 1980: 443). The first Ponorogo batik motifs included "slope motifs or machetes, with bouquets of plant shapes such as *pekalongan*. The motifs are similar to Solo and Yogyakarta batik, such as Sido-Luhur, Sido-Mulyo, Semen Tribusana, Semen Rama, and so on. "The second Ponorogo batik motif from Solo and Yogyakarta. In this motif, the ornaments are in the style of the Solo and Yogyakarta regions, such as Garuda, birds, and plant shapes. The Solo and Yogyakarta motifs in Ponorogo were carried by Islamic propagators. The third Ponorogo batik motif is at present more free and broad in developing batik ideas. Previously only had slope motifs or machetes and motifs from Solo and Yogyakarta are now more widespread, for example the development of batik and contemporary batik which is very in demand and is an attraction to revive the glory of batik in the past.

The Development of Ponorogo Batik Motives in 2007-2009

The year of 2007 was the Ponorogo batik reawakened by batik artisans. To revive Ponorogo batik, craftsmen started by bringing back the classic Ponorogo written batik motifs that have existed since long ago. The aim of developing Ponorogo batik is to strive to preserve the original culture of the Ponorogo region and to strive to continue producing classic Ponorogo batik. Ponorogo classic written batik motifs that were introduced from 2007 to 2009 to the people of Ponorogo include *Gebyar*, *Sekar Jagat*, *Rujak Senthe*, *Tahu Tempe*, *Kopi Pecah*, *Jarot Asem*, dan *Esuk Sore*.

Development of Ponorogo Batik Motives in 2009-2013

The year of 2009 was the Ponorogo contemporary batik began and the one who started making Ponorogo contemporary batik was Mr. M. Ali Muchlison. This Pure Contemporary

Motif is made without any classical elements and does not have a grip like the classic written batik motif which has the freedom of the batik maker to scratch the night on a fabric with black and white isen which like a chessboard can be distributed. Classic Contemporary Motif is a development of the Sekar Jagat motif. Ponorogo Government's policy to introduce the diversity of Ponorogo batik by using batik for students, Ponorogo Regency Government officials and employees of related institutions to wear batik once a week.

It is expected that elementary, junior high, and senior high school policy once a week uses the typical Ponorogo batik uniform. Then for employees every Thursday and Friday it is expected to use batik. Then provide guidance in quality, quality so that the motives are in accordance with the times. Then there is training for those who want to learn batik. With the policy of the Ponorogo government regarding the use of Ponorogo batik as a school uniform and employees can introduce the culture of Ponorogo batik to the people of Ponorogo.

The development of Ponorogo batik is always required to make modifications so that batik is made to keep abreast of the times and to avoid plagiarism. Each craftsman and UKM know each other because they have a work ethic. If anyone traces, for example, batik printing for me, if my written batik motif is plagiarized and inspired, it doesn't matter. The problem is that in terms of the batik printing market segment, it is a screen printing batik. Different again with written batik, printed and written batik, and printed batik. For batik artisans who are 100% full, don't be afraid because each person can certainly judge which batik has a high artistic element. Write batik that you like later. This is also to inspire crafts. The craftsman is an ATM (Observe Modified Imitation). If observed then copied and modified for the better that's what is expected.

Batik Ponorogo has developed in terms of its motives, but the process of making Ponorogo batik has not changed. The process of making Ponorogo batik as in making batik in general, namely the stages of designing, drawing batik patterns, nglowong, ngisen-ngisen, nerusi, walling, coloring, lord, and drying (Jannah, 2008: 23). The process of making Ponorogo batik in order to be unique making The batik is the least done with 2 times the process even up to 3 times the process of nglowong, ngisen-isen, nerusi and nembok. The central regions of batik such as Surakarta and Yogyakarta use a partial system such as nglowong, ngisen-isen, nerusi, and nembok by herself. The process of making Ponorogo batik itself two jobs can be done by one person because to make batik must be translucent first. Learn to break so you can read the temperature of the night until you wall.

Batik Ponorogo does not have a patent right, but does not make Mr. M. Ali Muchlison stop and continue to be creative in producing innovative Ponorogo batik motifs. Efforts to protect the production of Lesoeng Ponorogo batik, Mr. M. Ali Muchlison registered his batik business with the Ministry of Industry to obtain a patent on the batik products produced. Batik products produced by Mr. M. Ali Muchlison began to be introduced by the Regional Government of Ponorogo Regency by including the results of Ponorogo batik production in the batik industry exhibition event at the provincial and national level to represent creative products produced by the people of Ponorogo.

Another uniqueness of Ponorogo batik, especially contemporary batik, is that it is made not only on fabric but the motif can be directly made on clothes. The development of Ponorogo batik so that it produces diverse clothes with various motifs. Ponorogo batik prices are quite affordable and the price is adjusted to the difficulty in making batik and from the colors and motifs around Rp.

300,000.00 to the most expensive Rp. 5,000,000.00. The re-development of Ponorogo batik today has made many craftsmen and entrepreneurs who founded the Ponorogo batik business such as Mr. M. Ali Muchlison Batik Lesoeng, Mrs. Hj. Mariana Batik Sofi, Mr Taufik Three-Star Batik, Mr Riyono Batik Fajar.

The Development of the 2014 Ponorogo Batik Motif

The Government of the Regency of Ponorogo, especially the Culture, Tourism, Youth and Sports Office of the Regency of Ponorogo to preserve the existence of the Ponorogo batik, held a Ponorogo batik motif design competition. The design competition held in December 2014 aims to improve the development of Ponorogo batik so that the motives are favored by the wider community. Based on the five best motif design works, it was decided on December 22, 2014 according to the official report on the results of the evaluation of the jury for the Ponorogo batik motif design competition.

Based on the determined theme of cultural uniqueness (history / icon of Ponorogo Regency) and community activities characterized by exploration activities for the geographical uniqueness and activities of the Ponorogo community, the winner of the 2014 Ponorogo batik motif design competition produced five Ponorogo batik motifs including Reog Ponorogo version of the competition, Suryo Budoyo Ponorogo, Reog Lucu, Ponoragan, and Galling. The Government of Ponorogo Regency, especially the Culture, Tourism, Youth and Sports Agency of Ponorogo Regency has an official uniform in the form of Reog Ponorogo batik. Follow-up to the Ponorogo government in patent rights is still in the process of discussion with the new Regent. Furthermore, to start a patent on the Ponorogo batik motif, various training is needed to support creativity.

Educational Values of the Development of Ponorogo Batik Motifs

Character education has come to the attention of various countries in order to prepare a quality generation, not only for the interests of individual citizens, but also for citizens as a whole. Character education requires special methods that are appropriate so that educational goals can be achieved (Nafisah, 2016).

Values in the character education history of the development of Ponorogo batik motifs among students' hard work in learning batik are students working hard in completing batik work from preparation to the final process. Creative characters of students in learning batik students are able to be creative when patterning and making batik motifs as well move the motif on the cloth as desired. The character of the love of the motherland in learning for students by making batik as a manifestation of the love of the motherland and can increase the sense of love of the motherland. Positive characters that appear in the learning characters of batik are discipline, creative, responsibility, and respect for the presentation or works (Prayitno, 2019).

In the later learning of local content, the teacher can explain the material of crafting in craft lessons and is given to students of class X. In class X KD 3.2 "Identifying the resources needed to support the production process of craft works". Can be divided into two Competency Achievement Indicators / GPA, namely: 3.2.1 Explain resource requirements in the textile handicraft business; 3.2.2 Analyze the practice of making textile crafts with various techniques to decorate the fabric surface. As for its application in the form of skills using KD 4.2, namely "Making textile craft works that develop in the local area and others in accordance with techniques and procedures". Indicators of competency achievement are "Analyzing the practice of making textile

crafts with various techniques to decorate the fabric surface". Incorporating batik material into subjects is not only effective in preserving local culture but also in building student character.

CONCLUSION

The development of batik in Java is related to the spread of Islam because batik has become a culture used in the delivery of Islam. The widespread spread of Islam on Java caused many areas to become centers of batik. The geographical and cultural conditions of the community influenced the development of batik in Java. Although Yogyakarta, Surakarta, and Ponorogo have adjacent regions the motifs made by each region have their own uniqueness and characteristics. Ponorogo, which is one of the developing regions in batik, has a general motive for Reog Ponorogo. The use of these motifs is because Reog Ponorogo is one of the well-known cultures in the Ponorogo region.

The historical setting of the emergence of Ponorogo batik is related to the spread of Islam in Ponorogo. The magnitude of Ponorogo batik around 1960 then suffered suspended animation, this is due to the emergence of batik printing. In 2007 Ponorogo batik rose again by reviving the classic Ponorogo batik motif that had existed since the past so that it was divided into two types namely classic and contemporary Ponorogo batik. Batik Ponorogo has unique batik motifs so that in December 2014 the Deputy Regent of Ponorogo held a Ponorogo batik design competition.

The philosophical meaning of Gebyar's motives has the advice to never give up. The Sekar Jagat motif symbolizes harmony and harmony between human life, humans and nature, and the Creator. Rujak Senthe's motive means that living life must be accompanied by patience and concern. The tempeh tofu motive means to be a human being, so that he

does not forget his origins. Motive Coffee Broken means the spirit of work and build passion in life. Jarot Asem Motif means winding human life but must remain harmonious. Esuk Sore Motive means a combination of two elements of life. Pure Contemporary Motives have the meaning of freedom of expression. Classic Contemporary Motifs have new meanings of diversity so they look beautiful in them. The Reog Ponorogo motif of the craftsman version symbolizes courage, virility, and courage. Jaranan's motives depict synonymous with Ponorogo art culture. Sakinah Mawaddah Warahmah's motive means to be a happy family full of love and affection. The Reog Ponorogo motif of the competition version means that the Ponorogo community who are obedient and obedient to a regent. Suryo Budoyo Ponorogo motif contains elements of culture, food and drink, and life in the Ponorogo region. The funny Reog motif depicts the equipment found in the Ponorogo Reog art. Ponorogan motifs contain cultural, agricultural, and religious significance of the people of Ponorogo. Finally Galling motifs contain the meaning of character and soul that is owned by the people of Ponorogo.

The history of the development of Ponorogo batik motifs is divided into three periods namely 2007-2009, 2009-2013, and 2014. The year 2007 was the year of Ponorogo batik revival which was pioneered by batik artisans. The revival aims to preserve the original culture of the Ponorogo region by producing classic Ponorogo batik. The historical development of the Ponorogo batik motif contains educational values namely character education and local content education. Values in the character education history of the development of the Ponorogo batik motif include hard work, creativity, and love for the motherland. Educating local content on the development of the Ponorogo batik can be a material for learning evidence of the cultural results of the Islamic kingdom in Java which still exists today.

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