

TASIKMALAYA BATIK

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Article Info	Abstract
Article History Submitted 13-06-2023 Accepted 20-06-2023 Published 30-06-2023	<i>The existence of batik production in the Tasikmalaya region, especially in Cigeureung, makes the cultural attraction of the Tasikmalaya area because of its production and distribution for so long. This paper is motivated by the lack of knowledge of the Tasikmalaya people themselves about the names of batik motifs, the philosophy of batik patterns, and the development of Tasikmalaya Batik from time to time to examine in detail and the background of Tasikmalaya Batik. Based on these problems, this paper aims to describe Tasikmalaya Batik. The method used in this paper is the descriptive method. The result of this paper is that the batik style in Tasikmalaya is influenced by the surrounding areas such as Garut, Cirebon, and others. However, separately it has its characteristics, namely the payung geulis and kelom geulis motifs.</i>
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INTRODUCTION

Indonesia is a country with many islands that have a wealth of ornamental variety. Ornamental variety is one of many cultures that have certain meanings and meanings depending on the region. The existence of ornamental varieties is very necessary to preserve considering the many foreign cultures that enter Indonesia and have the potential to be a threat to the existence of these ornamental varieties. One of the rich ornamental varieties in Indonesia that is quite highlighted internationally is batik (Mahuda, 2020). Batik is a valuable and well-known result of artistic creativity, being one of the heritages passed down by our ancestors as Indonesians (Wijayaningputri & Regina, 2020). Art can be shaped and formed such as movement or the embodiment of objects (Pangarsa & Agustin, 2020). One of them is batik.

Batik motifs vary and each motif has a philosophical meaning or specific meaning that can give a certain impression on the wearer (Moertini, 2007). Batik has developed along with the development of culture. This cultural development in no way eliminates the distinctive characteristics of batik which has traditional values and has deep meaning and philosophy (Koniyo et al., 2015).

Regarding batik motifs in the *Siksa Kandang Karesian* manuscript dating from the 16th century. Rosidi (2000) explained that the manuscript mentions several types of painting

patterns, namely *pupunjengan*, *hihinggulan*, *kekembangan*, *alas-alasa*, *urang-urangan*, *memetahan*, *sisingaran*, *taruk hata*, *kembang taraté*, and also called several kinds of fabrics (*boéh*), a.l. *kembangmu(n)cang*, *gagang senggang*, *anyam cayut*, *poléng re(ng)ganis*, *cecempaan*, *mangin haris*, *surat awi*, *parigi nyéngsoh*, dan *hujan riris*.

It shows that at the time the manuscript was written, the Sundanese were already familiar with various patterns of cloth (samping) and batik. Batik has a broad meaning because it is related to the meaning of philosophy, art, method or technique, and skill. That is, batik is an expression of the idealism, hope, and beauty of the maker who lives in a community order. In its making, the art and skill of batik requires dedication, commitment, perseverance, techniques, and unique skills from the craftsmen to produce a variety of batik colors and patterns. Based on its development, textile decoration can be divided into several groups, namely decorative human figures, geometrics, fauna, flora, and natural objects (Hasanudin, 2001).

In its development, batik is now not only a cultural icon and identity of the nation, and region, but has become the driving force of the community's economy. This paper aims to be able to examine, describe, and explore in detail the motifs of Tasikmalaya Batik.

METHOD

The method used in this research is a descriptive-qualitative method with an ethnographic approach. Suharsimi (2006) explains that qualitative research is descriptive research that describes data with words or sentences separated by category to obtain conclusions. The data collection techniques used are interviews and literature studies.

RESULT AND DISCUSSION

According to Musman and Arini (in Supriono, 2024) batik consists of the words "*mbat*" and "*tik*". "*Mbat*" is from the word *ngembat* which means to hit or throw many times. "*Tik*" comes from the word *nitik* which means point, making a point or writing. So, making batik means throwing dots repeatedly on a piece of cloth to form a certain pattern. In fine art, lines are formed from the relationship of dots that become one.

In the strict sense of tradition, batik is the whole process of determining the purpose, making patterns, selecting ornaments, shading with canting tulis, and using natural dyes, until *pelorodan*. Batik has become a way of life, because it has transformed into the identity of a society that has very high aesthetic and philosophical values. Batik is a cultural expression that contains idealism and spirituality in the form of symbolic meanings.

The art and skill of making batik in Tasikmalaya is thought to date back to the Tarumanagara Kingdom between the 7th and 9th centuries and developed around the 17th or early 18th century until today. Tasikmalaya Batik motifs themselves have special motifs of flora, fauna, and nature.

Around the 1800s in the Sukapura area of Tasikmalaya, samples of batik cloth with *bilik* motifs were found. That belief underlies the growth and development of typical Tasikmalaya Batik which is then known as *Tasikan* Batik and now *Tasikan* Batik itself has a variety of motifs. Further discussion on the philosophy of batik will probably be discussed, but only using a few examples due to writing limitations.

Philosophical motifs and colors of Tasikan Batik

The combination of motifs and colors forms a unity of symbols and certain meanings. The rules that regulate the strokes of motifs and colors in batik aim to harmonize or to build a strong unity of philosophical meaning (Supriono, 2024).

The brown color symbolizes a warm, friendly, humble, calm, and simple person. The dark blue color symbolizes a calm, gentle, loyal, and sincere person. The white color symbolizes a person who is innocent, honest, clean, holy, and bright, as a symbol of community spirituality. The black color symbolizes a person who is full of authority, brave, strong, confident, full of mystery, and firm in their stance. Batik Tasikan is influenced by batik entrepreneurs and craftsmen from the Central Java region so that the motifs and colors produced are a mixture of Pekalongan, Tegal, Banyumas, and Kudus batik patterns with various motifs and toga colors that are characteristic of Central Java.

There are three popular types of batik motifs used in Tasikmalaya Batik: *Batik Sukapura*, *Batik Sawoan*, and *Batik Tasik*. You will be able to distinguish at a glance that *Batik Sukapura* has similarities with *Batik Madura* which has a contrast in color as well as the size of the motifs, while Sawoan Batik is one type of batik that is dominated by dark brown colors like those of the mustard fruit combined with indigo colors with white basic ornaments, very similar to Solo Batik and Cirebon Batik. Meanwhile, Tasikmalaya Batik itself is characterized by the use of bright colors due to the influence of Coastal Batik.

Tasikmalaya batik motifs have three popular batik motifs, namely the Bird batik motif, the Umbrella batik motif, and the *Kacang Panjang* batik motif which is very thick with the nuances of the city of Parahyangan. Other batik motifs that have experienced innovation are *Tangkil*, *Butterfly*, *Bajelan*, *Daun Sampeu*, *Bilik*, *Kipas*, *Kekembangan*, *Awingaramat*, *Akar Kalapa*, *Kumeli*, *Makaroni*, *Merak Ngibing*, *Léréng (neng, sapatu, suuk, beton barong, suliga, paré)*, *Sekar Jagad Batik*, *Cala Culu*, *Pisang Bali*, *Akar*, *Belimbing*, *Antanan*, *Guci Latar Batu*, *Lancah Sawat Ungu*, *Renfiel*, *Réréng Orlet*, *Réréng Sintung*, *Manuk Latar Haremis*, *Sidomukti Payung*, *Taleus Sukaraja*, *Sisit Naga*, and *Turih-Wajit-Limar*. Tasikmalaya Batik is not like another Javanese batik that has a noble philosophy in each motif, but Tasikmalaya Batik only gives the message that we must synergize with nature to preserve it.



Image 1. Sekar Jagad Batik Motif

The naming of Sekar Jagad Batik means the flower of the world, but some argue that Sekar Jagad comes from the word *kar* (Dutch) which means map, and the word *jagad* (Javanese) which means world. Thus, the Sekar Jagad batik motif is a beautiful and enchanting picture of the map or diversity of the world.

The Sekar Jagad motif batik itself represents diversity, and the nobility of life throughout the world, as well as beauty and beauty. By wearing this batik motif, it is hoped that it will enchant anyone who sees it. Therefore, many Sekar Jagad motifs are widely used in weddings.



Image 2. Payung and Kelom Geulis Motif

The naming of the Payung and Kelom Geulis motifs is lifted from the Tasikmalaya icon itself as a characteristic of Tasikmalaya. The *Payung Geulis* and *Kelom Geulis* icon is a glory during the royal period which was produced specifically in the Tasikmalaya area. Therefore, nowadays the umbrella icon is used as a batik motif as a regional identity.

CONCLUSION

Batik has transformed into the identity of a society that has very high aesthetic and philosophical values. Batik is a cultural expression, which contains idealism and spirituality in the form of symbolic meanings. Batik is also sometimes associated with the traditions and beliefs that develop in society. The uniqueness and philosophical values form the character of the community that distinguishes it from other communities. Therefore, batik in turn comes to be the identity or identity of a society. Some batik motifs are very thick in meaning as symbols that reflect a password a hope or an ideal.

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