


The Existence of Traditional Madurese Batik Patterns in the Exposure of Time and Technology

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<p>ARTICLE HISTORY Accepted: 18 Januari 2024 Revised: 17 Maret 2024 Approved: 21 April 2024 Published: 30 April 2024</p> <p>*Corresponding lulus.triandika@ecampus.ut.ac.id</p> <p> 10.22219/satwika.v8i1.31829</p> <p> jurnalsatwika@umm.ac.id</p> <p>How to Cite: Triandika, L. S. (2024). The Existence of Traditional Madurese Batik Patterns in the Exposure of Time and Technology. <i>Satwika: Kajian Ilmu Budaya dan Perubahan Sosial</i>, 8(1), 121-133. https://doi.org/10.22219/satwika.v8i1.31829</p> 	<p>ABSTRACT</p> <p>Batik is generally inspired by cultural elements and philosophies of life. Madura Batik as part of Indonesian Batik continues to maintain its existence from generation to generation. However, the influence of developments over time and technological innovation has brought new things to Madurese Batik. On the one hand, batik is increasingly popular in society, but on the other hand, concerns arise regarding the originality of batik patterns. This phenomenon is thought to have an impact on the existence of traditional batik patterns that have existed for hundreds of years in the archipelago. Batik is interesting to study as a cultural entity that is expected to maintain ancestral rules in the process of making it. Even though there are many articles about batik, there are still few discussions about batik patterns. So, this article has urgency in enriching literacy about batik patterns. In this article, data was obtained through observation, literature articles, and interviews with batik makers, then conclusions were drawn based on data analysis. The result is the emergence of modern batik patterns because of market demand. This impacts the existence of traditional Madurese Batik patterns which are increasingly being displaced by contemporary batik patterns. Another fact is the existence of printed batik which has an impact on the existence of traditional batik houses. . Traditional batik patterns will become increasingly rare and will be forgotten or even lost.</p> <p>Keywords: <i>Batik Patterns; Traditional Batik; Modern Batik; Printed Batik</i></p> <p>ABSTRAK</p> <p>Batik secara umum terinspirasi dari unsur budaya dan filosofi kehidupan. Batik Madura sebagai bagian dari Batik Nusantara terus dijaga keberadaannya turun-temurun lintas generasi. Namun, pengaruh perkembangan zaman dan inovasi teknologi menghadirkan hal-hal baru di batik Madura. Dalam satu sisi batik semakin populer di masyarakat, namun di sisi lain muncul keprihatinan terkait orisinalitas corak batik. Fenomena tersebut dianggap berimbas pada eksistensi corak batik tradisional yang telah ada sejak ratusan tahun di nusantara. Batik menarik untuk dikaji sebagai entitas budaya yang diharapkan mempertahankan tata aturan leluhur dalam proses pembuatannya. Meskipun telah banyak artikel tentang batik, namun masih sedikit membahas tentang corak batik. Sehingga artikel ini memiliki urgensi dalam memperkaya literasi tentang corak batik. Dalam artikel ini data diperoleh melalui observasi, artikel literatur, dan wawancara dengan pembatik, kemudian diambil kesimpulan berdasar analisis data. Hasilnya adalah munculnya corak batik modern sebagai imbas permintaan pasar. Sehingga berdampak pada eksistensi corak tradisional Batik Madura yang semakin tergeser corak batik komtemporer. Fakta lain adalah Keberadaan batik printing yang berdampak pada eksistensi</p>
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	<i>rumah batik tradisional. Corak batik tradisional akan semakin jarang dibuat sehingga terlupakan atau bahkan hilang.</i>
	Kata kunci: <i>Corak Batik; Batik Tradisional; Batik Modern; Batik Printing</i>
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INTRODUCTION

Batik patterns are generally inspired by cultural elements and philosophies of life. So far, information regarding the origins of batik only refers to folklore or according to oral narratives from the community ([Rahayu, 2020](#); [Sabaruddin, 2020](#)). However, the validity of this is still doubtful because there are no manuscript records that state the exact number of the year batik appeared or the batik technique.

In the archipelago's batik treasures, Madura Batik is categorized as a variety of coastal batik. The characteristic of coastal batik is the abundance of motifs and inspired symbols. Madura batik is known for its asymmetrical motifs and the use of bright and bold colors such as green, yellow, blue, and red ([Triandika et al., 2023](#)).

Currently, Madura Batik is synonymous with the characteristics of coastal batik. However, the development of Madura Batik has the same historical line as batik on the island of Java. This happened because Madura Island was once part of the Majapahit Kingdom ([Alwiyah et al., 2020](#)). The result is that the variety of Madura Batik motif patterns is also influenced by elements of batik motif patterns on the island of Java.

From a historical perspective, Madura Batik is considered to have roots in Majapahit culture. During the Majapahit Kingdom, Batik was originally part of the rich cultural traditions of the palace. Then it was taken by the palace environment to every territory, including Madura Island. However, some references also mention that Madurese batik appeared long before the era of the Majapahit Kingdom, marked by traces of Batik Patengteng in Bangkalan ([Basith, 2023](#); [PulauMadura.com, 2020](#); [Rahayu, 2020](#)).

Madurese Batik began to experience rapid development when the Majapahit Kingdom collapsed and was replaced by the Islamic Kingdom ([Kusrianto, 2021](#); [Triandika et al., 2023](#)). At that time, cultural influences from outside the archipelago were also increasingly entering the archipelago. One of them is Chinese culture which came to Madura Island brought by Admiral Ceng Ho's expedition group. Most of Admiral Ceng Ho's troops stopped in the Sumenep area and even stayed. The influence of Chinese culture is

marked by the presence of bird figures which are representations of imaginary bird figures" Hong" ([Triandika et al., 2023](#)).

The strategic location of Madura Island also makes it a seaport close to Java Island. So Middle Eastern and South Asian cultures also provide new nuances in the Madurese Batik variety. Examples include asymmetrical patterns and bright colors such as red and purple. This characteristic is also found in many coastal batik varieties on the island of Java.

Madura batik also developed following the development of batik on the island of Java. Such as the influence of elements from Mataraman or palace batik, folk batik, and merchant batik ([Kusrianto, 2013](#)). The era of colonialism also influenced the existence of Indonesian Batik, this was marked by the presence of flower bouquet patterns in various Madurese Batik patterns ([Triandika, 2023](#)).

The influence of developments over time is also considered to have introduced a new type of batik, namely contemporary batik. The term contemporary batik refers to modifications to traditional batik motifs. In contemporary batik types, traditional batik motifs tend to be used as a complement to contemporary batik patterns. Contemporary batik patterns are free and not bound by certain rules like traditional batik ([Cahyaningrum, 2018](#)).

New methods in the stages of batik cloth production have also emerged over time. For example, method 'stamp', this type of batik uses a stamp or stamp made of copper and then uses hot liquid wax, just like written batik which uses a canting ([Daniswari, 2022](#)). Currently, there are new types of batik that are produced using machines. This batik is called a type of batik 'printing'. This type of batik does not use hot liquid wax or dye at all.

On the one hand, batik is increasingly popular in society, so it has become a lever for the regional economy, especially in some batik centers. On October 2, 2009, batik was designated as a world cultural heritage by the United Nations Educational, Scientific and Cultural Organization (UNESCO) ([Wulandary et al., 2015](#)). However, concerns arise regarding the originality of batik patterns, especially the presence of

contemporary batik varieties. The presence of modern patterns, which were deliberately created due to demand, has an impact on the existence of traditional batik patterns.

Batik is interesting to study as a cultural entity that is expected to maintain ancestral rules, especially the meaning of its patterns. Articles about batik from the perspective of pattern development are less diverse because they still discuss little batik patterns (Alwiyah et al., 2020; Khotimah & Wantara, 2021). So, this article has urgency in enriching literacy about batik patterns, especially in its development.

As raised in Cahyaningrum's research with the title "Contemporary Handwritten Batik in Kliwonan Village, Masaran District, Sragen Regency", highlighting the development of contemporary Batik which is driven by society and market demand. Batik as a source of income for some Kliwonan people must maintain its existence by developing its patterns and production methods (Cahyaningrum, 2018). The dynamics of the development of Madura Batik motifs is an interesting thing to study. The reason is that so far research on Madura Batik has focused more on economic and marketing aspects. Research conducted by (Khotimah & Wantara, 2021), about the Influence of Promotion, Price, and Product Quality on Purchasing Decisions of Madura Batik. Then (Alwiyah et al., 2020) conducted research on Madura Batik with the topic The survival of Madura Batik in the digital era: A case Study of small medium enterprises (SME) at Madura Batik Center.

The reference for the development of batik patterns refers to research conducted by Triandika, with the title "The Meaning of Madura Batik Patterns in a Review of Visual Communication, Culture, and Religiosity Elements". This research discusses the development of batik patterns which are influenced by several factors, such as cultural dynamics and elements of religiosity (Triandika et al., 2023).

Based on the background described above, it is very interesting to discuss batik as a cultural entity whose existence must be maintained across generations. Based on the reasons above, the urgency of this article is to get an explanation of the existence of Indonesian batik patterns in the face of developments over time and technology. Especially the variety of traditional batik patterns and batik methods that have been around for generations. It is hoped that the results of this study will be a reference source in the study of Madurese batik, especially in the scope of Madura batik patterns and motifs.

METHOD

This article uses a descriptive qualitative paradigm approach by combining the results of library articles, interview results, and observations of objects. The object of the article is Madurese Batik, namely Madurese Pamekasan patterns and contemporary batik originating from Madura. Madurese Batik was chosen as the object of study because there is still a lack of research on Madurese Batik from the perspective of its motif patterns. This can be seen in various articles about Madura Batik which mostly discuss batik marketing (Alwiyah et al., 2020; Habiby, 2018; Khotimah & Wantara, 2021; Sahertian, 2016).

The data collection locations were at the Madura Peri Kecil Batik boutique in Bangkalan and the Klampar Batik village in Pamekasan. Seen in [Figure 1](#) below. The reason for choosing the location is because it has a collection of various Madurese Batik patterns, both traditional and contemporary patterns. The batik production process is also traditionally carried out at this place.



Figure 1. Batik Peri kecil workshop
(Personal Documentation)

The results of the article are confirmed by information from interviews with informants selected based on purposive sampling techniques. Selection of informants based on level of expertise, such as from Batik buying and selling businesses, craftsmen, or Batik makers, then to cultural figures or people who have an interest in Madurese culture. The informant's empirical experience is considered capable of enriching the required data. The interview results were then enriched with literature studies of various relevant references, both from articles, journals, and scientific books.

In this article, to simplify the flow of analysis, the data analysis process is carried out in several stages. First, take photos of traditional and contemporary batik patterns as documentation. Second, carry out an analysis of the interpretation of meaning using Charles Sanders

Peirce's semiotic theory on batik patterns relevant to the topic of the article. The final step is to look for additional information through interviews with informants and library articles. The final stage is a comparison stage of the interpretation results using analytical methods.

The data is then processed using an analysis method that is appropriate to the problem in the article, namely a semiotic approach. Data analysis is described using Charles Sanders Peirce's semiotic theory approach. Peirce's semiotic concept divides the instruments of meaning into three main elements consisting of Sign, Intrepetant, and Object; these three are called triadic triangles ([Sobur, 2003](#)).

RESULTS AND DISCUSSION

Batik Nusantara is known for its diversity of batik originating from various regions. In the concept of meaning, batik patterns as cultural heritage is considered to have various interpretations of meaning. In general, the inspiration for creating batik patterns is a representation of the environmental and social conditions of society. Such as taking the theme of representing animal and plant figures. However, many motifs are also influenced by conditions of cultural acculturation or the influence of foreign cultures. This is what makes the batik of each region in the archipelago have its characteristics ([Triandika et al., 2022](#); [Triandika, 2021](#)).

Maduresse Batik

Madurese Batik has a historical line that is almost the same as the development of batik on the island of Java. Where it developed from the era of Hindu-Buddhist kingdoms, Islamic Sultanates, and Colonials to the current modern era. Madura Batik has various levels depending on the level of difficulty of making it, the quality of the product, and other aspects such as motif patterns. For Madurese, batik is a culture that has been passed down from generation to generation, where the motifs are free and have character ([Triandika et al., 2023](#))`.

The concept of batik, if traced historically, existed long before the era of the Islamic Mataram kingdom, but at that time it was not yet called "batik". This is indicated by the physical evidence in the Gulung-gulung inscription (929 AD) ([Yuliati, 2010](#)). Evidence of batik patterns can also refer to cultural artifact remains in the form of statues and temples. The slope pattern was found on a Shiva statue from the IX century found in Gemuruh Wonosobo. In another place near the Borobudur temple, a Ghanesa statue from the IX century

was found whose clothes had a Ceplok pattern. Meanwhile, the Liris style was found on a statue of Manjusri from the X century in the Semongan area, Semarang ([Kadafi & Handayani, 2020](#)).

The history of the development of batik also refers to a legend that mentions a prince named Lembu Amiluhur from Jenggala (1042–1135). who married the daughter of a nobleman from Coromandel. The princess then passed on the art of batik and cloth coloring to her ladies-in-waiting ([Aries, 2022](#)). Jenggala's territory covers most of the eastern region of Java Island with its capital in the area around Sidoarjo, East Java.

Then there is literature that states that the trade that developed during the era of the Panjalu Kadiri kingdom (1042–1222) had an impact on the development of batik. The trade relations that occurred also influenced the use of batik raw materials at that time. For example, Mori cloth and cotton are becoming known as clothing materials. The capital of the Panjalu Kingdom, Dahanapura or Daha, is currently part of Kediri City, Kediri Regency, and surrounding districts ([Rahayu, 2022](#)). The name kadiri also refers to the Sanskrit word khadri, which means noni. The roots of the noni tree produce a red-brown color, usually used as a batik dye.

The history of the development of Batik in Madura cannot be separated from the existence of Batik Patenteng. Batik originating from the Modung area of Bangkalan is thought to have existed since the Panjalu kingdom (1042–1222). It started with some of the Tumapel and Daha people who were marginalized due to the conflict between the Singosari and Kadiri Kingdoms. They fled along the Brantas River until they ended up at the end of the Madura Strait. The refugees then saw the island known as Madu Oro, which later became known as Madura Island. From the location at the mouth of the Brantas River, what we can see is the Patenteng area with Mencay village, which was also the place where the Chinese soldiers fled when they were defeated by soldiers from Tumapel and Daha. In this place, they gave birth to Pinak and blended into the surrounding community by introducing batik techniques ([Basith, 2023](#)).

The development of Madurese Batik cannot be separated from the influence of Majapahit rule (1293-1527). The area of authority is so wide that batik is also widely known in the archipelago, including on the island of Madura. Facts about the development of batik in the Majapahit era are marked by the discovery of statues in the Ngrimbi temple in the Jombang area, East Java. The statue represents the figure of Raden Wijaya (r. 1294-1309), wearing cloth with a Kawung pattern ([Kadafi & Handayani, 2020](#)).



Figure 2. Kawung Pattern
(<https://kultur.jogjaprov.go.id/>)

The [figure 2](#) above is a Kawung batik motif that has existed since the Majapahit era. This motif is included in the variety of geometric motifs which are characteristic of the palace batik variety. The kawung motif has a simple character but represents the typical characteristics of batik motifs in general. It consists of two colors because at that time the batik technique was still relatively simple. In this era, where Majapahit's territory was so vast, this had an impact on the introduction of batik techniques to other areas, including being brought to the island of Madura.

The era of development of Madurese Batik was marked when Wiraraja was appointed as ruler of the Sumenep region by the Singasari kingdom in the 13th century ([Alwiyah et al., 2020](#)). Likely, batik techniques were also brought to the Sumenep area at that time. Because batik techniques existed long before the Islamic Mataram era ([Kusrianto, 2013](#)).

Furthermore, the development of Indonesian batik began to be reflected in the Islamic Mataram era. The pattern that is still preserved to this day is Broken Parang, Rama Cement, and others. Since the Islamic Mataram era, batik has been used as a traditional clothing fabric pattern, especially used by the noble class in the palace environment. Based on these reasons, it is known that there is a variety Mataraman batik.

The Parang Rusak motif as in [Figure 3](#) is a type of palace batik which has quite strong philosophical values. Parang Rusak means war getting rid of everything that is damaged or fighting all kinds of temptations. This motif teaches humans to have virtuous character and behavior so they can control all temptations and desires. On the other hand, the motifs in various types of palace batik are

deliberately made to be used at certain events or to represent something sacred ([Sutiyati, 2016](#)).



Figure 3. Parang Rusak Pattern
(tumpi.id/motif-batik-parang-ini-makna-dan-jenisnya)

Palace batik is characterized by symmetrical and geometric patterns that appear rigid and loose. Meanwhile, the use of dominant colors with colors "Sogan". The patterns in various types of palace batik contain philosophical values about life, and there are even rules for choosing batik patterns when carrying out various activities. In the era of the Islamic Sultanate on the island of Java, the Madura region came under the rule of several sultanates ([Syafrawi & Kholil, 2020](#)).

This resulted in a shift in the direction of Madurese culture as the ruler of Madura Island moved. During this period, relations were established with the Sultanate of Mataram and at the same time brought the influence of existing Mataraman batik. One of them is the Parang motif which was worn by the nobles in Madura at that time ([Suminto, 2015](#)). Even though they have the same timeline, Madurese Batik and Javanese or Palace Batik have differences. For example, the naming concept in Madura Batik is very simple, because of the shape of the motif, because of the dominance of the color, and even the name because of the manufacturing technique ([Triandika, 2021](#)).

During the Islamic Mataram era and afterward, trade in the archipelago became increasingly busy due to the many seaports in the northern area of Java Island. So, the influence of culture from outside the archipelago is also increasingly entering, especially in coastal areas. The impact is that the cultural influence brought by traders from China, the Middle East, and South Asia gives a new nuance to the archipelago's batik treasures. Coastal batik adopts more animal and plant characters as inspiration for its motifs. So, the characteristics of coastal batik are more like a painting using cloth as the medium. The inspiration for creating coastal batik patterns always represents the life of coastal communities ([Triandika, 2022, 2023](#)). Literature states that women have an

important role in the development of Madura Batik. Initially, the activity of making batik started from women's anxiety when waiting for their husbands to go to sea, then making batik diverted their anxiety (Sahertian, 2016).



Figure 4. Hong or Phoenix bird Pattern
(Personal Documentation)

As shown in the [Figure 4](#) above, Hong Pattern has asymmetrical patterns and bright colors such as red and purple. In Chinese belief, red means joy and wealth, and purple means calm and loyalty. The "Hong" bird is a kind of mythological creature that has been known for thousands of years in China. "Hong" is usually displayed in various styles, there is no standard standard regarding their appearance. Hong pattern was the impact of the arrival of the Chinese on Madura Island during the era of the Mongol Empire who sent their envoys to Singasari in the 13th century (Hung et al., 2022). Then Admiral Ceng Ho's expedition, most of whose troops stopped in the Sumenep area (Al-Qurtuby, 2009). Until immigrants from the Hokkien tribe who were traders had the effect of marrying Madurese people, they then settled in Madura.

The [Figure 5](#) geometric motifs in the Madurese batik variety are combined with the use of colors typical of coastal batik. In fact, in the variety of coastal batik, you will also find influences from Mataraman or palace batik. Because coastal batik was created after palace batik existed, it inspired coastal batik patterns. An example is the presence of geometric pattern elements in coastal batik. However, the influence of this element is not seen significantly, only as a complement to the motif (Triandika et al., 2022).

The term "batik" has only been known since the 18th century through writings written by VOC people. The definition of the term batik refers to *the Dutch dictionary Van Dale Nieuw Handwoordenboek der Nederlandse Taal* which explains that battiken is Indonesische methode om weefsels in figuren te verven (Indonesian way to giving color to the fabric in the form of motifs or Figures). Etymologically, batik comes from the Javanese word Kromo or smooth. "Batik" means "serran" in the form of



Figure 5. Geometric Motif Patterns in Madura Batik
(Personal Documentation)

a noun is interpreted as writing, and "ambatik" means "nyerrat" a verb that means writing (Kusrianto, 2021; Yuliati, 2010).

In the colonial era, there were various patterns called buketen batik.



Figure 6. Bouquet Patterns
(<https://batikindonesia.com/batik-buketan>)

Buketen pattern emerged marked by two Dutch women, Catherina Carolina Van Oosterom and Caroline Josephine Van Franquemont who initiated the Bouquet flower decoration into a batik pattern. Initially, the buketan batik motif did not take the form of flower arrangements that are often seen in buketan motifs today. As time goes by, the bouquet motif is also increasingly developing. It looks like in [Figure 6](#) above. A beautiful flower bouquet ornament was created with bright colors according to European tastes (Rina, 2021).

The Dutch colonial government in one of its reports stated that the batik craft industry was developing rapidly on the island of Java (Kolonial Verslag) in the first quarter of the 20th century (Yuliati, 2010). In this era, a variety of folk batik emerged because of society's need for batik cloth as clothing at that time. Folk batik can be said to be part of the coastal batik variety if seen from the manufacturing process. In this era, the Madura Batik industry had not yet developed, batik production was

only limited to home activities for personal or limited needs.

At the end of the 19th century, merchant batik appeared on the island of Java. The merchant batik pattern is a modification of the palace batik motif. The reason is that the various patterns of palace batik motifs at that time were batik that had limited use and wear. The color patterns and characteristics of coastal batik are considered to influence batik merchants.

The arrival of Islam on Madura Island in the early 14th century had a significant influence on Madurese culture (Amrullah, 2015; Syafrawi & Kholil, 2020). The impact of the presence of Islam gave rise to Islamic order and rules in the culture of Madurese society. Madurese batik as a Madurese cultural entity is not immune to being influenced by Islamic elements. The concept of Islamic teachings is considered to influence and change the lifestyle and rules of society (Sandiantoro, 2015).



Figure 7. Bird Patterns
(Personal Documentation)

The bird motif in the [Figure 7](#) above is an example of the influence of religious elements in batik patterns. Religiosity influences the creation of Indonesian batik patterns which represent the embodiment of living things. Islamic teachings prohibit the manifestation of creatures, so a stylization process must be carried out from ornaments in the form of living objects. Stylization is the stylization of a form or depiction of a natural form into an ornamental or decorative form which is done by reducing or simplifying the object (Sandiantoro, 2015; Yuniato, 2018).

The development of the times and market needs has resulted in the presence of new patterns known as contemporary batik. One of them is the emergence of the idea of batik motifs that adapt to environmental developments or contemporary batik. The emergence of contemporary batik tends to confuse consumers because the motifs in contemporary batik adopt various motifs from other regions. In this type of batik, there is no longer a standard used. Standards in batik patterns in general are guidelines or templates that can be in the form of color guidelines, filling patterns, background, or main. The term contemporary batik refers to modifications of traditional batik motifs that are used as complements to contemporary batik patterns. Contemporary batik presents new patterns that previously did not exist in traditional batik varieties. Landmark figures, organization logos, or certain plant animals can be presented in a contemporary style.



Figure 8. Contemporary Motif Patterns
(Personal Documentation)

Batik with contemporary motifs [Figure 8](#) above is an example of the impact of developments over time and society's needs. The use of turquoise color is something new, because in Madura batik motifs only colors such as blue, red, yellow, and green are known (Rahayu, 2020). In other words, Madura Batik is considered the most dynamic variety of batik following the times. As part of the coastal batik variety, Madura Batik has flexibility in its various motif patterns. Apart from current development factors, market demand factors make batik craftsmen continue to make new innovations, especially in motif patterns (Mudjijono, 2016). As an example in [Figure 9](#), a new innovation in traditional Kerraben Sapeh.




Figure 9. Madurese Kerraben Sapah Pattern
(<https://batik-rato-wms.business.site>)

The difference between traditional and contemporary batik

From the point of view of the communication process, a piece of batik cloth is a medium for sending messages from the batik maker. For example, coastal batik is synonymous with symbols of sea animals or fishermen's lives as inspiration for its motifs. Meanwhile, Mataraman batik or palace batik has geometric motifs that symbolize harmonization based on values Javanese cultural philosophy that refers to spiritual values (Triandika, 2023).

The object of observation in this study is a variety of batik originating from Madura Island. The Madura Batik variety is included in the coastal batik variety which has the main characteristic of using bright and bold colors such as yellow, red, blue, purple, and green. Another characteristic is the stylization of animal and plant figures with dominant asymmetrical patterns. Coastal batik adopts more animal and plant characters as inspiration for its motifs, resembling a painting using cloth as the medium. In general, the pattern standards in Madurese Batik consist of Background, Bungkah, and fill-in.

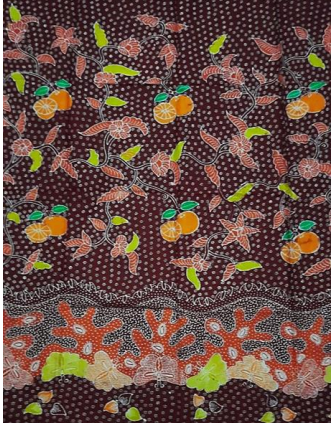
Table 1. Semiotic analysis of Lerres Pamekasan patterns

Object	Lerres Pattern
<p data-bbox="900 423 951 454">Sign</p> 	<ul style="list-style-type: none"> <li data-bbox="1066 703 1481 801">• Etymologically, the word Lerres means transverse lines or patterns in Madurese (L. S. Triandika, 2022). <li data-bbox="1066 813 1481 1088">• Lerres is to highlight symmetrical transverse lines like Palace Batik. There are even references that say the Lerres motif is like Parang batik because it has a transverse line pattern structure. Lerres also means a way or pattern for arranging patterns in such a way (Rahayu, 2021). <li data-bbox="1066 1099 1481 1234">• It was found that stylized bird figures were represented by the tail, wings, and feathers, but the shape of the head was implicit. still looks like a bird. <li data-bbox="1066 1245 1481 1447">• Based on the results of the interview, the bird's pattern was inspired by the figure of the hong bird or phoenix. It can be assumed that Chinese cultural influence has a strong influence on coastal batik types (Triandika, 2021). <li data-bbox="1066 1458 1481 1693">• The majority of Pamekasan batik patterns use motif fillings in the form of plant figures such as flowers. There is an assumption that fillings originating from plant parts are only complementary and do not have to look identical to the original form. <li data-bbox="1066 1704 1481 1872">• The bright dark blue color reflects the character of coastal batik, but there is a sogan color filling that reflects the influence of the character of palace batik.
<p data-bbox="842 1285 1023 1317">Interpretation</p>	

In [Table 1](#) explains terms of character, the colors and patterns of Lerres are part of the coastal batik variety, but there is also the influence of Mataraman Batik. The

geometric motif represents the pattern of palace batik, while the filling with plant and animal patterns reflects the character of coastal batik. In terms of color use, the influence of the coastal batik character is seen in bright blue, while the sogan color represents the character of palace batik.

Table 2. Semiotic analysis of contemporary Pamekasan batik patterns

Sign	
Object	Contemporer Pattern
Interpretation	<ul style="list-style-type: none"> • In contemporary batik varieties, there is no specific naming of patterns, the name of the motif depends on the craftsman. • There are representations of plant and animal figures, although they do not have to look identical to their original form because they have been distilled. The majority of Pamekasan or Madura batik patterns generally use motif fillings in the form of plant figures such as flowers. • In the pattern above there are figures of leaves, roots, butterflies, and shells. • The colors red, green, brown, and orange are the characteristics of coastal batik. • Based on the results of the interview, orange fruit figures are deliberately included in the batik pattern. This pattern never exists in a variety of traditional batik patterns, because oranges do not commonly grow on the island of Madura. In the past, inspiration for creating patterns referred to social conditions and the surrounding environment.

- There was no influence from the palace batik pattern, in contrast to the Lerres motif which has geometric patterns.

In [Table 2](#) explains Contemporary batik is currently considered a popular batik style. This is because contemporary batik has a more dynamic variety of patterns and colors and can even follow market demand. As in the batik pattern above, the craftsman deliberately included the figure of an orange. This was done because of the demand from consumers who ordered. Because batik craftsmen can be creative in mixing and matching batik patterns.

Although in general there is no significant difference between traditional and contemporary batik patterns. However, there are several differences, for example in contemporary batik the standard is no longer a reference like in traditional patterns. The use of color in contemporary batik tends to be freer than traditional patterns which still have their characteristics. In contemporary batik, it is often done to mix and match patterns from various regions to leave behind the character of the region of origin. Gradually, if the existence of traditional patterns is not maintained, contemporary styles will increasingly displace traditional styles. One of the Madurese Batik patterns that is rarely made is the Wood Grain pattern.

Batik Printing

In simple terms, batik cloth is produced through 4 stages. The first step is to draw a pattern using a canting filled with wax/liquid wax on a white cloth. As in [Figure 9](#) below. The second step is to dip the batik cloth with hot liquid wax in the dye liquid. This coloring liquid can be different in each region, it can use natural ingredients or chemicals. The third is the "glazing" stage, namely soaking the colored batik in hot or boiling water to remove the wax/wax. The final step is to lock the color or "fix" it with a special solution so that the color does not fade. This process can be done naturally or using chemicals ([Triandika, 2023](#)).

Meanwhile, based on the manufacturing method, is divided into three, namely: written batik, stamped batik, and printed batik. Written batik is batik produced using canting to make the pattern. Stamped batik is batik made by using a stamp dipped in hot wax. Printed batik is batik produced through a screen-printing process using a textile machine. Batik printing does not use wax/wax at all, but textile dyes. Of the three methods, written batik

requires the longest production time compared to printed batik, which is much faster.



Figure 10. Making A Batik with Canting
(Personal Documentation)

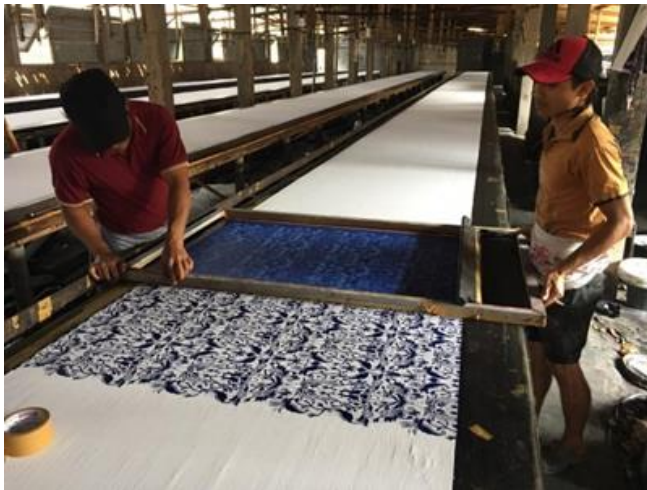


Figure 11. Batik Screen Printing Method
(<https://batikmahar.com>)

Printed batik tends to get a lot of interest because printed batik patterns tend to be more perfect than written batik and stamped batik. As in **Figure 11** above. Because most traditional batik uses natural dyes that are not too bright, this is different from printed batik which is superior in processing speed because it uses synthetic dyes. The batik printing process generally has lower production costs so the selling price is relatively cheap. Most printed batik has more complex patterns, if you use traditional methods it will take a very long production time. There is even a phenomenon where traditional batik patterns, which are considered complicated and have high selling prices, are deliberately produced using the printing method. The result is the same pattern but the price is much cheaper ([Suhardi et al., 2017](#)).



Figure 12. Gentongan Pattern
(Personal Documentation)

As in **Figure 12** above, according to the Madurese batik craftsman, Lestari Puji Rahayu, she calls the batik pattern "gentongan" which is often the target of printing methods. The impact is that batik using traditional methods will not sell because consumers prefer cheap ones. If this continues to happen, traditional "Gentongan" batik craftsmen will be eliminated. The process of making authentic Tanjungbuni batik takes a minimum of 6 months for one piece of cloth.

CONCLUSION

In general, the development of Madura Batik cannot be separated from the development of batik on the island of Java. Batik techniques began to become widely known due to the influence of the vast Majapahit territory. The era of Majapahit rule is the era when batik techniques entered Madura Island. However, other literature studies explain that the concept of batik had entered Madura Island long before the Majapahit era.

Currently, Madura Batik patterns are increasingly developing dynamically in line with the times and the needs of society. Madurese batik is considered part of the coastal batik variety which is considered the most dynamic in terms of developments over time and cultural influences. Like coastal batik on the island of Java, Madura Batik emerged due to the influence of foreign culture which inspired its motifs.

The presence of contemporary or modern batik is a new breakthrough in increasing the popularity of Madura Batik. However, the emergence of modern batik patterns because of market demand has resulted in the fading of traditional batik patterns. Every time a new motif pattern appears, it can be based on a modification of the traditional motif pattern or a completely new motif pattern. Batik craftsmen will of course prefer to make batik patterns that consumers are interested in, so

traditional patterns will be made increasingly rarely. Traditional batik patterns may be forgotten and become extinct.

Although batik patterns can generally be mixed and matched, several things need to be considered. The first is that there must be documentation of traditional styles. So that the diversity of traditional batik patterns is maintained. So far, most traditional batik patterns have been kept by collectors who certainly do not aim to reproduce them. Second, there is communal protection of intellectual property rights to protect the originality of a region's batik patterns. To address the phenomenon of printed batik which deliberately imitates the batik patterns of one region to be produced elsewhere. Printed batik does not go through the 4 basic stages of batik production, although printed batik still has a representation of motif patterns in it. Batik craftsmen using traditional techniques are threatened with being displaced if consumers prefer printed batik due to appearance and price factors.

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