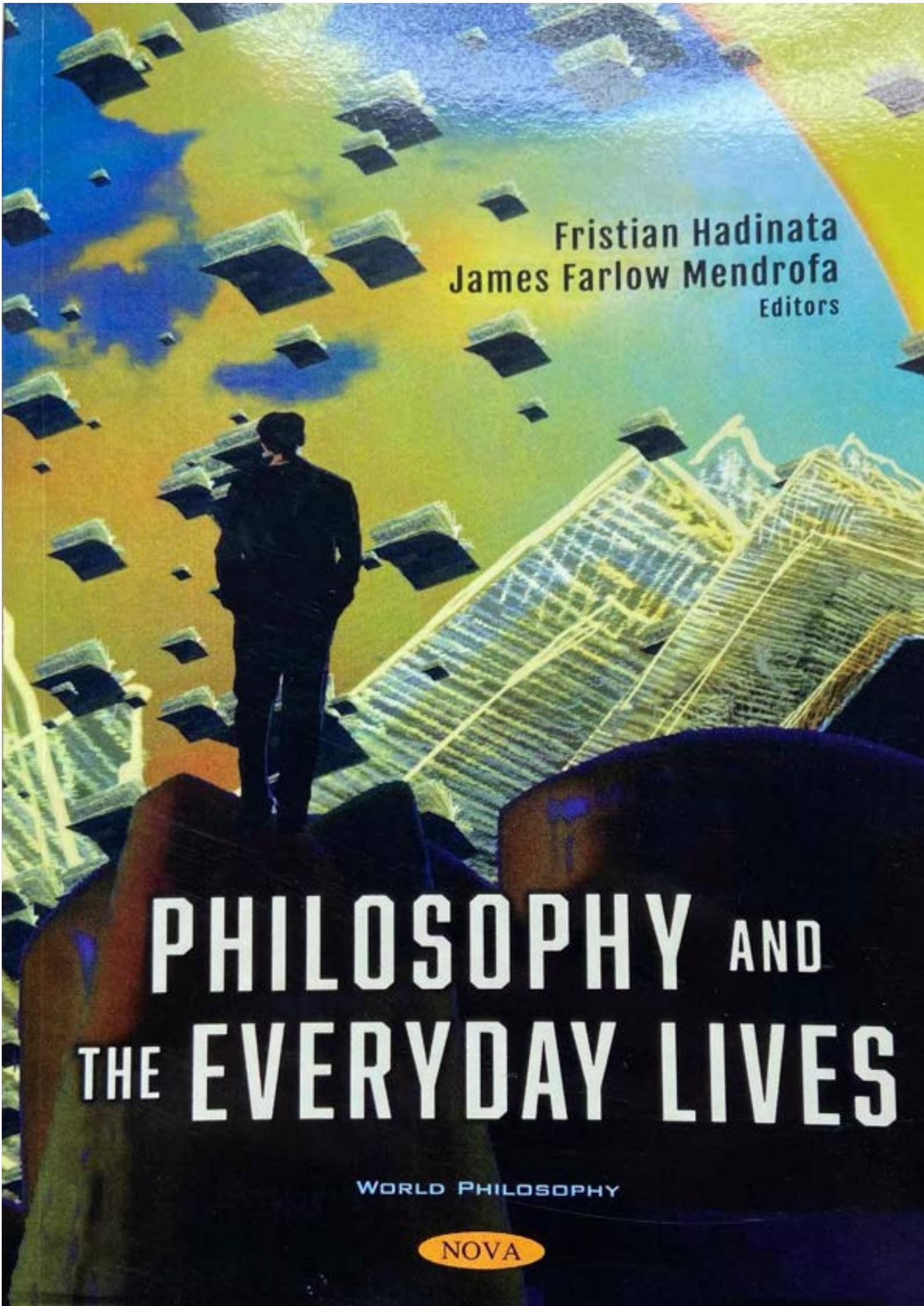


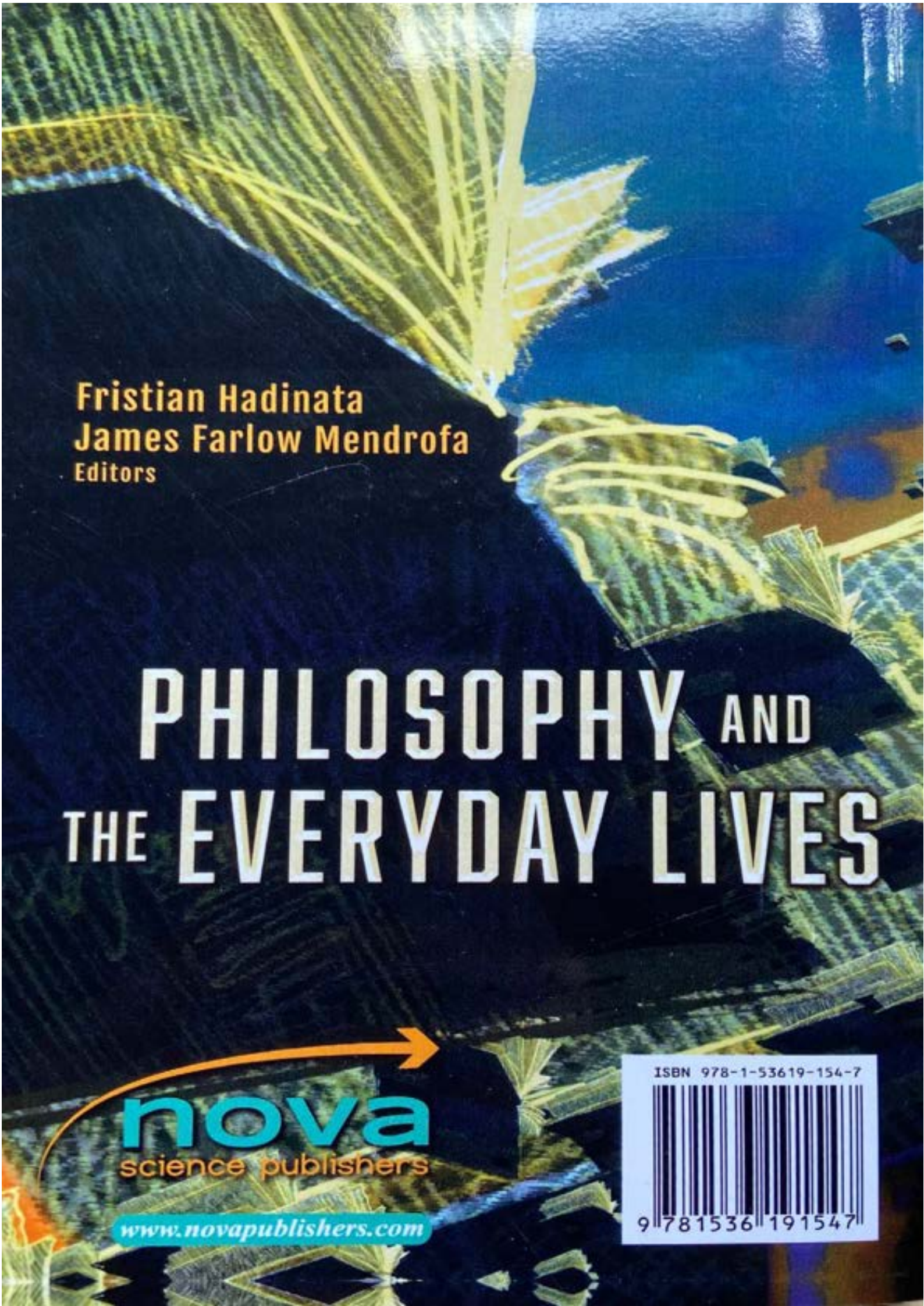


Fristian Hadinata
James Farlow Mendrofa
Editors

PHILOSOPHY AND THE EVERYDAY LIVES

WORLD PHILOSOPHY

NOVA



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Chapter 12

SUFISM MOVEMENT IN RIFA'YAH BATIK ART IN PEKALONGAN-BATANG DURING 1960–1980

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ABSTRACT

The art of batik as one of Indonesia's distinctive handicrafts is a high-value cultural and artistic heritage. The way of making it is complicated and difficult and takes a lot of time, where empty space is filled with pictures of soft and neat dots or lines. This is what makes batik a work of art. The dynamics of batik are characterized by their past, present and future uses.

This dynamic makes batik able to adapt according to changing times. Batik in its development, especially on the island of Java, is divided into two major groups, namely coastal batik and inland batik. Colors and motifs are a marker of differences in coastal batik and inland batik. Various colors are characteristic of coastal batik and simple colors like brown, white, black and blue are characteristic of inland batik. Motifs on

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coastal batik are naturalist and in rural batik are symbolic. Based on this, batik is not only judged from the art of beauty but also there are human values that are formed through a series of manufacturing processes.

Behind the symbols in various batik motifs there are noble meanings and values which are the result of culture that involves deep taste and mental processing. Batik also accompanies various religious ceremonies because they are considered to have spiritual values, are used in various important events in the hope of bringing goodness to the wearer according to the meaning contained in the batik motif. Rifa'iyah batik with its Sufism motif is the batik with little awareness from the society at large in Indonesia, thus becoming an interesting subject to study. This chapter aims to explore the trail of Rifa'iyah batik in Kalipucang Wetan Village, Batang, Central Java during 1960-1980. Rifa'iyah batik art has a characteristic in its production since the craftsmen make it while doing *zikr* (remembering Allah).

This activity becomes the basis and main characteristic of Rifa'iyah batik. However, Rifa'iyah batik motif is not as popular as that of Pekalongan batik due to its exclusive distribution that only includes Rifa'iyah community and Kalipucang Wetan village, Batang District, Central Java. Kalipucang Wetan village becomes the one and only place with strongest Rifa'iyah batik tradition. This research used historical research design with cultural and visual approach. Based on the analysis results, it is concluded that Sufism movement in Rifa'iyah batik art is a development of Pekalongan batik and is influenced by the teachings of KH. Ahmad Rifa'i.

Keywords: movement, batik, Sufism, Batang

INTRODUCTION

In Indonesia, batik is produced in various regions, particularly Java Island. Central Java is the main hub of batik production. Batik is a pictured cloth made through a special method of writing or attaching *malam* (hot liquid wax) on its surface and is processed using a certain method to create batik cloth (KBBi 2004). Etymologically, the term batik (Javanese: *bathik*) came from the ancient Javanese word *titi*, which means thorough and careful, or the word *titik*, which means "*diberi tanda titik*" (marked with a dot). Batik is a technique or process of decorating a fabric's surface by resisting dyes on it (Tirta 2009).

The regions widely known for their batik production in Java Island are Central Java (Pekalongan and Lasem), Yogyakarta, Surakarta, and the North Coast, including Cirebon. Fine handmade batik has long been associated with Central Java's palace. The motifs were influenced by ancient Hindhu-Javanese culture. For several decades, batik had no significant change in mode (Stephenson 1993).

According to Indonesia National Standards (SNI) No.41/St/74, batik is a textile fabric from the coloration result of Indonesian motifs and is made using *malam* or wax as the hindrance. UNESCO stated that batik is the result of a coloration process conducted by a batik craftsman on the surface of textile fabrics in the form of dots and lines using hot liquid wax as the hindrance for natural colors and other synthetic dyes. On October 2, 2009, UNESCO named batik as a world cultural heritage (Juzri and Idris 2012).

Nowadays, even though the batik production technique has undergone many developments, some craftsmen still maintain the traditional method for making batik to preserve their cultural heritage. Such handmade batik needs three to twelve months to produce a quality with high selling power. The drawing is done on both sides (the outer and inner sides) of the fabric using a *canting* (spouted bowl) and *malam*. The dyeing and *malam* removal processes are performed repeatedly according to the number of colors used (Sumarsono 2013).

Batik is identical to the technique or process that starts from a motif drawing using a *canting*, *malam*, and coloring commonly called *pelorodan*. Other techniques include the cap (stamp) technique that results in stamp batik, and a printing technique. The printing technique is not viewed as producing batik but results in textile fabrics with a batik motif. These two techniques accelerate the production process and increase the total batik fabric production, which significantly influences the selling price.

From the geographical clustering point of view, a batik motif is divided into two, namely, inland batik and coastal batik. Inland batik is a traditional batik; its motif or pattern application follows the standards that comply with the philosophy of life. One example is the *sekar jagad* motif (*sekar*: flower, *jagad*: universe), which symbolizes feelings of happiness when a daughter finds her soulmate (Djoemena 1990).

Inland batik was developed in Yogyakarta, and Solo and was mostly worn by royal family members. Inland batik commonly uses *sogan* (brown) color and white. Coastal batik motif is expressive. The motifs should not always follow standards and commonly use bright colors and various motifs. The coastal batik motif is a combination of a foreign and the local culture, such as the *buketan* (bouquet) motif influenced by European culture and the *lok can* (phoenix) motif from Chinese culture.

Coastal batik is not made through user specialization, as with inland batik. Coastal batik and its more heterogeneous users carry motifs that represent a fully assimilated social life and its general expectations. Pekalongan batik is strongly influenced by newcomers of Arabic, Chinese, Dutch, and Japanese descendants. The batik motif expresses freedom in nature despite the influence from the inland motif (Yogyakarta and Solo) modified using an attractive color.

Pekalongan batik has existed since the 1800s and was influenced by the Diponegoro war from 1825 to 1830. Most of the royal families and followers of Prince Diponegoro left the kingdom after they lost the battle. They spread to the west and east of Java Island and developed a batik-making technique outside the palace walls. This development finally encouraged new motifs that became characteristics or markers for the batik's places of origin (Kusrianto 2013).

Batik development began within the palace area; batik was made only by the queen and princesses, who were assisted by a female *abdi dalem* (royal servant). An introduction to aesthetics in drawing the finest motifs and mastering a difficult batik-making technique was a form of learning to work with sense, patience, and perseverance. The batik-making activity was part of the education of the royal princesses as practiced within the palace (Doellah 2002).

According to tradition, the *canting tulis* (*canting* for handmade batik) is operated by women, even though in several countries men also make fine batik fabric. Batik production that uses a *canting* on the outer and inner parts of the fabric requires more time and precision (Tirta 2009). Batik is also developed by the Rifa'iyah community, which resides in Kalipucang Wetan in the Batang District in Central Java. This region

borders the city of Pekalongan to the north and Pekalongan District to the west and south. The Rifa'iyah community follows the teachings of KH. Ahmad Rifa'i, founder of the Rifa'iyah *pesantren* (Islamic boarding house) in the Kalisalak region in Batang in Central Java.

KH. Ahmad Rifa'i was a cleric who lived from 1789 to 1869 and died when he went into exile in Manado at 85 years of age. Given his struggle in fighting the Dutch colonizers, as of November 5, 2014, the government of the Republic of Indonesia officially determined KH. Ahmad Rifa'i to be a national hero through Indonesian Presidential Decree (Keppres) No.89/TK/2004 (interview with H. Ali Nahri, May 6, 2018).

Since KH. Ahmad Rifa'i's exile in Ambon and then move to Manado, his *santri* (students of Islamic boarding schools) spread to various regions. Rifa'iyah *pesantren* has many *santri* from outside Kalisalak village. Those *santri* then became agents of disseminating Rifa'iyah teachings in various regions of Central Java. Kyai Ilham was one of the first generations of *santri* who established a *pesantren* in Kalipucang in Batang Central Java. In the Rifa'iyah community, cultural arts are one of the media used to disseminate KH. Ahmad Rifa'i's teachings, including literature in the form of *Nazam* (poems), rebana music, and fine arts (batik and calligraphy). Such a measure was taken to maintain and preserve Javanese culture lived by the core spirit of Islam or fraternity (*ruhul Islam*) (Jaeni 2015).

Batik Rifa'iyah was first made by the Rifa'iyah community in Madukaran-Kedungwuni village in Pekalongan. Rifa'iyah women living in Kalipucang Wetan village learned how to make batik in Madukaran-Kedungwuni village. They applied the Islamic teachings disseminated by *santri* of KH. Ahmad Rifa'i who do not allow faith-misleading images. The geographical proximity between Madukaran-Kedungwuni village and Kalipucang Wetan village, and the beliefs, customs, social structure, community lifestyle, and surrounding natural environment provided the background for the batik motif design (Astuti 2006; Prizililla 2013).

In the Rifa'iyah community in Kalipucang Wetan, batik-making skills eventually developed from initially fulfilling daily clothing needs and media for the dissemination of Islamic teachings. During the batik-making process, they do *zikr* (recite the names of *Allah*). Batik-making activities

are performed by Rifa'iyah women in their homes, leading to the understanding that women should not work outside the home (interview with Miftakhutin, November 30, 2017).

For Rifa'iyah women, making batik is part of the ritual of life. According to traditional batik expert Go Tik Swan, batik-making requires high concentration, patience, and perseverance. With a calm mind and full concentration, batik craftsmen can create a product of the arts and a calm soul (Mustika 2017). This is often discussed in the Sufism movement in Rifa'iyah batik arts. Reciting the names of Allah also aims to encourage people to apply them in their daily activities, especially for the Rifa'iyah community. When women are making batik, they are intoning poetry full of moral teachings that aim for self-discipline, surrender, and solemn prayer in daily activities. In such a manner, making batik is not merely about finishing an order but is mostly about instilling religious lessons. Batik-making becomes a meaningful and sacred activity as the craftsmen become more concerned for the values of humanity when engaged in the craft.

RIFA'IYAH

This research applied historical methods, namely, heuristics, critical analyses, interpretations, and historiography (Kuntowijoyo 2003). The historical method is how records and the heritage of the past—from data collection to writings—are critically analyzed and tested, and the stages of the research included these methods. Heuristics is a method of collecting data and sources related to the observed theme.

The source was collected through a literature review, field research, and interviews with several related sources. Both verbal and written sources were used. Written sources were collected from archives, scientific works, books, and local newspaper articles. When collecting written sources, the authors carried out a literature and archival review. Written sources, including books, articles, scientific works, and journals, were obtained through the literature review, especially in the National Library of

Indonesia, the University of Indonesia's library, the local library at Pekalongan, and visits to Pekalongan's batik museum. After completing a review of the written sources, this research also used historical oral sources in the form of interviews to capture memories and describe the past as related to the existence of Rifa'iyah batik.

Haji Ali Nahri, Chairman of the Rifa'iyah organization of Batang, M. Dirhamsyah from the Pekalongan Heritage community, cultural observer MJA Nashir from the Batang Heritage community, fashion designer and batik collector Afif Syakur, and Miftakhutin as coordinator of the Rifa'iyah batik studio were interviewed, as were fifth-generation Rifa'iyah craftsmen in Kalipucang Wetan village in Batang city.

Information obtained from the collected written sources and the interviews was verified in external and internal source criticism stages. Internal criticism is a process of selecting and investigating a source by measuring its quality, credibility, and capability through an assessment and a determination of the characteristics of the writer using a comparison technique for various sources. External criticism is an investigation process into the sources' quantity and authenticity.

The previous study conveyed how the development of batik in Pekalongan faced external cultural influences (Chinese, Arabic, Indian, and Dutch). Philip Kitley's research was delivered, and batik art is involutionary in the sense that it displays a characteristic tendency to repeat and embellish patterns. However, this tendency is not an effect of external influences or constraints but a reflection of communal values, aesthetic preferences, and a world view that is also evident in other branches of the art.

Through research, Nina Stephenson conveyed the regions widely known for their batik production on Java Island: Central Java (Pekalongan and Lasem), Yogyakarta, Surakarta, and the North Coast, including Cirebon. Fine handmade batik has long been associated with Central Java's palace. The motifs were influenced by ancient Hindhu-Javanese culture. For several decades, no significant change in the mode of batik was observed.

At the master level of the research of Bulan Prizililla, Rifa'iyah batik was first made by the Rifa'iyah community in Madukaran-Kedungwuni village in Pekalongan. Rifa'iyah women living in Kalipucang Wetan village learned how to make batik in Madukaran-Kedungwuni village. They applied the Islamic teachings disseminated by *santri* of KH. Ahmad Rifa'i, who do not allow faith-misleading images. The geographical proximity between Madukaran-Kedungwuni and Kalipucang Wetan villages, and the beliefs, customs, social structure, community lifestyle, and surrounding natural environment provided the background for the batik motif design.

In his research, Chantal Vuldy conveyed that the stamp method of batik printing was introduced in Pekalongan in 1859 and transformed batik-making from the creation of artistic works by female batik makers in their spare time into a business with male-dominated workers. Quantity has become as important as quality. Chemical staining methods were introduced in the late nineteenth century to replace the previous role of the coloring section. Since then, the men started making batik using stamp techniques. Making stamp batik, ranging from managing colors and dyeing to the stamp process, is done by men.

The next stage was data interpretation and data analysis, which should be done chronologically. The last stage of this research was historiography by which the fact of interpretation of the results is reconstructed and delivered in historical writings. This research was carried out through a cultural and visual approach, with the main aspects of Rifa'iyah batik as the research object. Culture is dynamic—it can be preserved and developed. A cultural crisscross dynamically changed the batik tradition. The diverse batik motifs are the artistic and visual identities of batik diversity as the identification of the cultural characteristics that construct them and that also carry philosophical and historical values (Wulandari 2011).

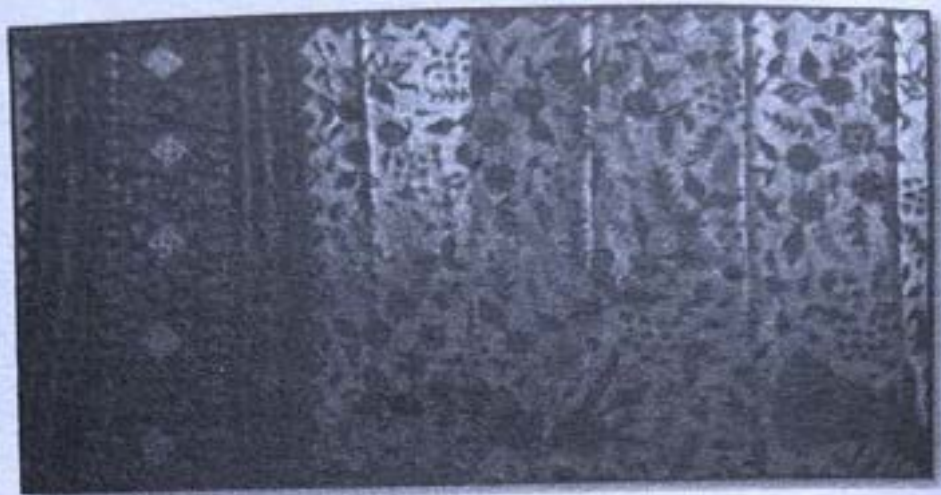
In this study, the author sought to convey how the development of the history of Rifa'iyah batik was part of the spread (*da'wah*) of the media as taught by the founder of the Rifa'iyah Islamic boarding school (*pesantren*) KHA. Rifa'i, and the singing poetry became the collective memory of

worship when engaged in batik activities. Based on the background previously mentioned, this research makes the following inquiries: (1) how Sufi values encouraged the batik art movement and how the teachings of KH. Ahmad Rifa'i were realized into the motifs of Rifa'iyah batik, such that it created a new identity from the religious Rifa'iyah and (2) the efforts made by Rifa'iyah batik craftsmen in Kalipucang Wetan village in Batang, Central Java, to maintain the sustainability of the batik art movement amid current technological advancements in batik.

RIFA'IYAH COMMUNITY

Batang district is located east of Pekalongan city, which is about eight kilometers from Batang. Similar to Tegal and Pekalongan, Batang was part of the Mataram kingdom. The first batik-making occurred during the period of the Sultan Agung Hanyakrakusuma in the seventeenth century. Although Rifa'iyah batik is not as famous as Pekalongan batik, Batang has several batik production areas, such as Kauman, Kasepuhan, Warung Asem, Masin, and Banjiran (Mashadi et al. 2015).

In addition, Batang is also well known for Rifa'iyah batik produced by the Rifa'iyah community. Rifa'iyah handmade batik is fine and elegant and was strongly influenced by the Islamic doctrine from the founder of the Rifa'iyah community, KH. Ahmad Rifa'i, as summarized in the Tarajjumah holy book. The Tarajjumah does not allow for the depiction of living creatures other than plants. Entire depictions of motifs related to living creatures are also not allowed, creating unique new motifs on display. During the production process, the craftsmen usually do the dhuha prayer as a common ritual before batik-making, and the making is usually accompanied by Javanese and Arabic poetry that carries advice to humans and the universe (Interview with Miftakhutib, November 30, 2017).



Doc. Author–November 2017.

Figure 1. Handmade Rifa'iyah batik with Materos Satrio motif.



Doc. Author–November 2017.

Figure 2. The bird figure is cut off or not entirely drawn. Its head is cut off.



Doc. Author–November 2017.

Figure 3. Fine handmade batik with Materos buketan motif.

Initially, for Rifa'iyah women, making batik equaled "waiting" to be proposed to by a man. After the proposal, the best batik cloth ever made was presented to the future groom. Batik is given as a complement to marriage during *midodareni* (the eve of the ceremony) and usually has a *Materos Satrio* or *Nyah Pratin* motif.

Description:

Materos motif is the depiction of a small vine with a cut-off image of a Hong bird wing cleanly arranged and interconnected, illustrating a life of never-ending fraternity; it is interpreted as an expectation of a prosperous life amid an established relationship.



Doc. Author–November 2017.

Figure 4. Handmade batik of Rifa'iyah with *Nyah Pratin* motif.

Description:

The motif means hope for a better life in the future. A batik with a *Nyah Pratin* motif represents daily clothing in Kalipucang Wetan. Given such a concern, the belief is that one day in the future, a person will find happiness and welfare.

The long batik-making process is single-handedly performed by Rifa'iyah women in Kalipucang Wetan, starting from drawing, attaching the *malam*, coloring, and removing the *malam*. The old techniques of batik-making, among others, are still applied: the women soak the cotton cloth in peanut oil (*kethelan*) for three to five days before painting on it. Other than peanut oil, they also use cottonwood oil, castor oil, or

nyamplung oil. The soaking aims to ease the *malam* and the coloring process.

From the beginning to the end, the batik-making process has multiple stages and lasts three to eight months for one sheet of classical batik cloth single-handedly done by a Rifa'iyah woman. Today, such ability is rarely found in the batik-making process in other places. Today's batik-making process has been strongly influenced by rationalization from the flow of modernization, making it an effort by several craftsmen (division of labor) in which each process or the last stage has its own specialization (interview with MJA Nashir, November 30, 2017).

No tradition exists of using the stamp technique when making Rifa'iyah batik in Kalipucang Wetan. The batik-making activity also became an activity of worship by remembering *Allah* through *zikr* and chanting poetry for advice on life during the making (Interview with Miftakhutin, November 30, 2017).

One of the poems commonly sung by Rifa'iyah women is as follows:

Dadi wong wadon ojo buka ngurat
 Daging kulite pating penculat
 Dadi wong wadon ojo buka kudung
 Mbesok ning akhirat bakal digantung
 Dadi wong wadon sing ati-ati
 Ojo nuruti kekarepane ati
 Dadi wong wadon-wadon sing ati-ati
 Ngimuti sira mbesok bakale mati
 Wong mati iku banget larane
 Daging kulite kobong rasane
 Wong mati iku kubur aning gonone
 Melebu ragane kecepit bumine.

Translation:

Woman is not allowed to show her aurat (part of the body that must be concealed)

Her flesh and skin will scatter

Woman is not allowed to take off her hijab

Because in the afterlife she will be hung

Be careful if you are a woman

Do not follow your desire
Be careful if you are a woman
Remember that one day you will die
Dead people will be tortured
The skin and flesh will feel the burn
Dead people will be in a grave
Their body is squeezed by the earth.

In addition to its use value, Rifa'iyah batik is also a cultural work of art full of messages and religious values. Batik has become the medium of *dakwah* or religious teachings disseminated through beautiful poems and lives in the soul of the Rifa'iyah women as embodied in the expression of batik art (Interview with MJA Nashir, November 30, 2017).

The Sufism movement in the Rifa'iyah community encouraged them to make batik based on the teachings of KH. Ahmad Rifa'i. The Rifa'iyah community initially made batik to meet its own needs. The batik consisted of a *jarit* (long cloth) and a sarong intended as apparel used to cover aurat; however, it has evolved into the character of batik cloth from the Rifa'iyah community in consideration of moral values and modesty.

Rifa'iyah batik has high aesthetic value, although not all objects depicted can be made into a motif. In the end, batik became a communal cultural activity. Culturally, an interaction of thoughts occurred between the society of Kedungwuni Pekalongan and the Rifa'iyah community from Kalipucang Wetan village in Batang. The learning process undertaken by the Rifa'iyah community inspired creativity for the new batik motifs. Rifa'iyah batik was one of the elements of the culture that represents the teachings of KH. Ahmad Rifa'i. Batik as a representation of these teachings certainly holds meaning and symbols. Batik not only comes with aesthetic value but also carries meaning, which is what made Rifa'iyah batik a separate genre among Pekalongan batik motifs.

RIFA'IYAH SUFISM VALUES IN BATIK MOTIFS

Rifa'iyah batik is one of the unique works of art of the Javanese, and its motifs avoid the depiction of living creatures, such as animals. Animal

motif depictions, such as a bird, cannot be drawn in their entire form. One part of the body is usually removed or changed into another object. Animal batik depiction has a *dakwah* value that reminds humans to not paint living creatures (Interview with Afif Syakur, May 8, 2018). Batik craftsmen do not draw living creatures. Instead, their shapes in batik motifs have been distorted, such as the depiction of a bird's legs being changed into a tree branch or a bird's tail drawn like long leaves (Kusrianto 2013).

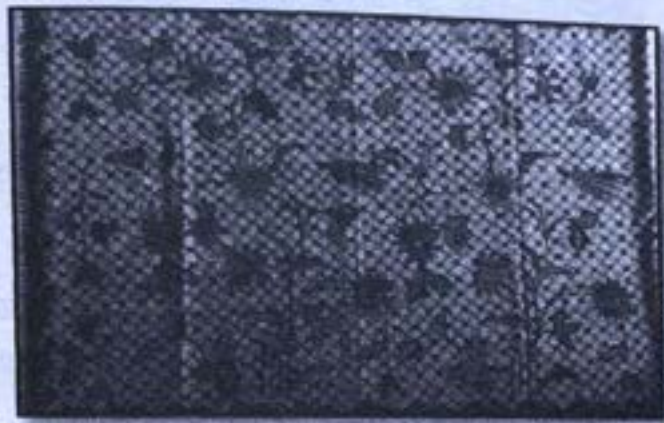
Two influences affect the Rifa'iyah batik motif, namely, the influence of motifs from the coastal batik and the farmers' batik. The farmers' batik can be said to exist in various remote areas of Java Island. Each region shows an environmental influence because the motifs show environmental elements. The farmers' batik developed in Surakarta and Yogyakarta indicates the influence of a palace motif in addition to decorations of flora and fauna that reflect the rural atmosphere in remote areas. They display palace motifs in a simpler fashion, and those motifs are used as basic patterns, whereas flora and fauna decorations are spread in certain spots.

The farmers' batik from the coastal area shows a motif of sea life in its pattern system, complementing the unique color of the coastal area. The color of the farmers' batik references its environment, which includes blue (indigo), brown (*soga*), and white. The farmers' batik from the coastal area is broadly variable (Doellah 2002).

In accordance with the geographic condition of the Batang region in which the majority of the community are farmers, the agrarian nature serves as a source of inspiration and represents an unpretentious daily life. Such natural conditions become the basis and main characteristics of plant motifs in Rifa'iyah batik.

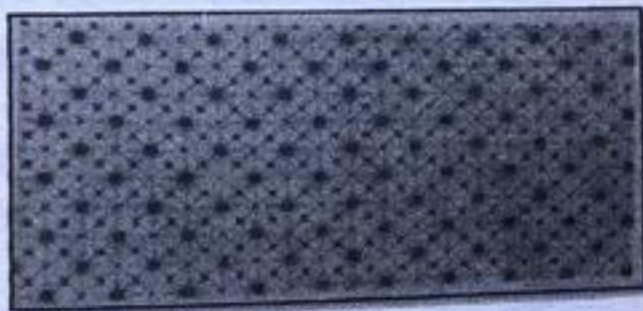
Rifa'iyah women are the driving force of batik-making activity and the development of batik in the Pekalongan region. Batik-making has been ongoing since 1919, during which time 24 period motifs have been produced and developed by the Rifa'iyah community (Miftakhutin 2017).

Rifa'iyah batik has various motifs, such as *Gemblong Sakiris*, *Kotak Kitir*, *Tambal*, *Lancur*, *Romo Gendhong*, *Gendhakan*, *Kawung jenggot*, *Banji*, *Ila-ili*, *Dlorong*, *Liris*, *Jeruk-noi*, *Nyah Pratin*, *Pelo hati*, *Kawung dollar*, *Materos*, *Sigar kupa*, *Jamblang*, *Wagean*, *Dapel*, *Keongan*, *Krokotan*, and *Kluwungan*.



Doc. Author–November 2017.

Figure 5. Handmade Rifa'iyah batik with Kawung Jenggot motif.



Doc. A book entitled *Ungkapan Sehelai Batik*.
Djoemena 1990:8.

Figure 6. Handmade Yogyakarta batik with Prabu Kawung motif.

Description:

The Keraton Kawung motif has become an archetype of Rifa'iyah batik.

A flora and fauna decoration is put in a spread.



Doc. Author–November 2017.

Figure 7. Handmade Rifa'iyah batik with Tambal motif.



Doc. A book entitled *Ungkapan Sehelai Batik*.
Djoemena 1990:6.

Figure 8. Pekalongan handmade batik with Tambal motif.



Doc. A book entitled *Ungkapan Sehelai Batik*.
Djoemena 1990:6.

Figure 9. Solo handmade batik with Tambal motif.



Doc. A book entitled *Ungkapan Sehelai Batik*.
Djoemena 1990:6.

Figure 10. Handmade Yogyakarta batik with Tambal motif.

Description:

The Tambal motif has become an archetype of Rifa'iyah batik. Flora and fauna decorations are put in a spread.

Rifa'iyah Sufism values in the batik motif are manifested through depictions that imply life and an understanding of Islamic teachings using correct shapes of the batik ornament, which initially contained symbols of Hinduism teachings in Islamic shapes. According to Islamic teachings, motifs applied on batik are believed to not cause *syirik* (polytheism) for both the maker and the user. The community believes that Rifa'iyah batik is a valid cloth for performing worship, such as prayers or *Al-Qur'an* recitations.

A Sufism motif exists that carries spiritual meaning, namely, *Pelo hati*, a motif that illustrates good traits in the heart (*hati*) and bad traits in the gizzard (*pelo*). In the *Tarajumah* book, eight commendable characteristics of human nature are mentioned in Asnal Miqashad 11/407, namely, *zuhud* (control of emotion), *qana'ah* (calm heart), *shabar* (patience), *tawakkal* (surrender to Allah *Shubhanallah wa taala*, which means Glory and the Most High), *mujahadah* (determination), *ridha* (surrender), *syukur* (acknowledging Allah's favors), and *ikhlas* (pure heart), which all mean *kahauf* (fear), *mahabbah* (love), and *makrifat* (contemplation of Allah).

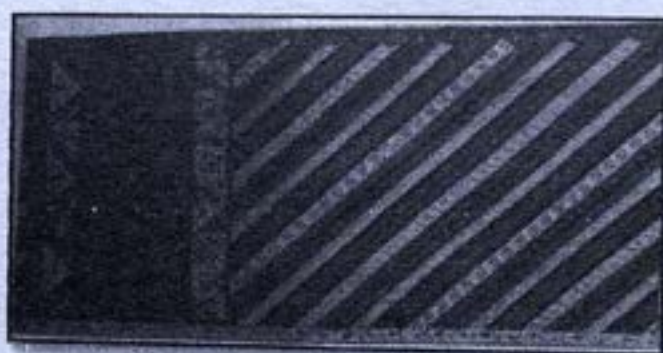
Regarding disgraceful human nature, the *Tarajumah* book names eight such characteristics, including *hub ad-dunya* (love for the material), *tamak* (greed), *itba'al-hawa* (lust), *ujub* (admiring oneself), *riya* (praise seeker),

takabur (arrogance), *hasud* (jealousy), and *sum'ah* (talking about good deeds of the past) (Djamil 2001).



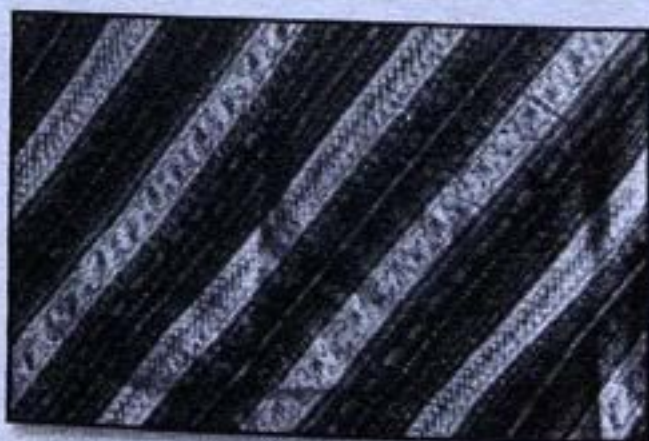
Doc. Author–November 2017.

Figure 11. Handmade Rifa'iyah batik with Pelo Hati motif.



Doc: A book entitled *Batik Pesisir Koleksi Hartono Sumarsono*. 2011:119.

Figure 12. Handmade batik with Liris Pekalongan motif.



Doc: Author–2017.

Figure 13. Handmade Rifa'iyah batik with Liris motif.



Doc: Author. 2018.

Figure 14. Handmade Rifa'iyah batik with Pelo Hati motif containing isen-isen liris. Similar to Liris Yogyakarta motif; Afif Syakur Collection.

The name of a Rifa'iyah motif is based on its visual form and reflects simplicity. Part of the Rifa'iyah batik motifs is similar to the motifs of Pekalongan batik or another coastal batik called Lasem. Acculturation does not only occur in the motifs but also in the colors from another region, such as Lasem with its dominant red color, Yogya-Solo with a dominant brown color, and Pekalongan-Batang with a dominant blue-indigo color. Such a combination brings out a new coloring technique in the name of the three countries of Rifa'iyah that has been developed over the generations (Interview with Miftakhution, December 1, 2017).

SUSTAINABILITY OF RIFA'IYAH BATIK ART MOVEMENT

To date, Rifa'iyah batik is still produced by Rifa'iyah women in Kalipucang Wetan village. Batik once reached its peak of glory. Nationalism and pride in the traditions of Indonesia in light of the declaration of Indonesian independence in 1945 also influenced the development of batik. Under the leadership of Soekarno as the first President of Indonesia, the government facilitated the batik industry by

establishing a cooperative. With the support of batik designer Hardjonagoro, Soekarno promoted batik as the national costume. Such an action encouraged the establishment of Indonesian batik, a mode with a combination of northern coastal colors and motifs from Central Java (Stephenson 1993).

The idea aimed to show batik as a cultural value of the national identity and to express the message of a united Indonesia, such that batik was not known for its locality but as a reflection of Indonesia in unity. This implied message can be seen from the supporting elements of motif and color. Indonesian batik comes in various shapes, initially including only a sarong and long cloth, then developing into a cloth or sarong suit with a shawl. Subsequently, the combination of batik cloth and kebaya was set as the national costume of Indonesian woman and wearing batik at any particular ceremony and in each batik-producing region was recommended; and the people were obliged to have batik cooperatives.

Aside from representing a nation's identity, batik can serve as a product that reflects the culture's personality, meaning that this nation must have strong cultural roots as the foundation of its personality to have a strong Indonesian personality despite the influences from a foreign culture. Cultural roots oriented toward diversity form the identity of Indonesia (Iskandar 2017).

In 1971, batik—originally a complementary cloth—switched its function to a shirt for men. In addition to identifying batik with the newly established republic, it also affected a diminishing regional style. Suharto has served as President since 1968 and popularized batik as a formal dress for men, promoting batik with an open collar to replace the Western-style jacket and tie. Some things related to politics and social matters were even represented in Javanese batik (Dwipayana and Sjamsuddin 2003).

Ali Sadikin, Governor of DKI at the time proclaimed the batik shirt as the national cloth and declared it to be the mandatory apparel for city officials. Classical handmade batik eventually suffered a setback when stamp technology entered the factories. Batik, with its aesthetic and economic values, was gradually eliminated from the industry. Changes in

mindsets in the community led to depleting demand for handmade batik and a switch to stamp and printed batik (Dirhamsyah 2012).

Finally, the revival of batik from the 1950s through to the major changes in the mode of production in the late 1970s is another (evolutionary) chapter in the life of the cloth. Modern mass production in recent years has introduced a range of batik motifs and patterns (Kitley 1992).

The year 1980 was established as the end of the temporal scope. Changes occurred and affected the development of the classical batik business, especially when the New Order economic system that leaned toward industrialization ensured a change in batik from a domestic work to fabrication scale.

This situation affects Rifa'iyah craftsmen; those who make handmade batik must compete with stamped and printed batik. Fine handmade batik is made through multiple processes, making it expensive and exclusive because it is produced in limited number. In attempts to overcome the relatively high price given the motifs and the effects of the resulting product, some Rifa'iyah craftsmen in *Kalipucang Wetan* make "*Kendil batik*," which is a simple batik with a simple motif drawing and fewer colors. *Kendil* means a rice-cooking container, which implies the hope that their kitchen will stay alive to sustain daily life (interview with Miftakhutin, December 1, 2017).

The dynamics of batik development divide consumers into two categories. The first category is the middle-lower class, who consumes printed batik with a fabrication result with an affordable price that meets the need for daily clothing. The second consumer category is the middle-upper class, who collects handmade batik and wears it when attending formal events (Dharsono 2007).

CONCLUSION

Batik, as a form of art, can be understood and appreciated in terms of its real value, its beauty, the accuracy of the lines, its color, and the

complexity of the making process. Batik in Javanese society is inseparable from the philosophical teachings implied in the motifs displayed on this piece of cloth. This statement is reflected in the classical batik made by drawing techniques using *canting* and *malam*. The depiction is expressed in more concrete symbols in the form of a motif or decoration. Batik with a classical motif or decorations is not only elegant but also meaningful. The uniqueness of handmade batik lies in the complicated techniques that require precision and patience. In the multileveled and multilayered process is a special knowledge derived from collective memories. The meanings of batik art allow batik to serve as a tool for instilling noble values, prayers, hopes, and expressions of love.

The existence of batik as a type of traditional clothing is through the expression of the taste (art) of the individual or society, in this case the Rifa'iyah community in Kalipucang Wetan village. As a tradition that lives and develops among the Rifa'iyah people, Rifa'iyah batik was born from interactions within the community without being limited by regional issues, considering that the Rifa'iyah people are spread throughout several locations.

Despite living in different places, the Rifa'iyah people can be united by a value. In this case, the teachings of KH. Ahmad Rifa'i, who was the founding father of Rifa'iyah pesantren and a religious scholar who lived from 1786–1869.

The culture and Islamic views played a major role in influencing batik development in Indonesia, especially in Java. The significant Islamic influence on batik activities is considered a type of economic struggle of Muslim traders and *santri* in their fight against Dutch hegemony. Batik trade among Muslim people could also protect their economy and serve as a form of resistance against Dutch colonialism. Within the people of Rifa'iyah, the struggle of KH. Ahmad Rifa'i in disseminating Islamic teachings is still followed by *santri*. The *Tarajumah* holy book talked of people's behavior written in beautiful poems. Poems echoed by female Rifa'iyah craftswomen are materialized through the expression of beautiful fine handmade batik. Kalipucang Wetan village has become a place where the movement of batik art is still maintained to this date.

History also recorded that batik craftsmen as artists played a major role in the development of batik art. They are perceptive and sensitive to outer influences that come from age or the environment. This quality allows batik to display various beautiful and complex motifs. During that long period, a variety of nature, uses, types, designs, and qualities of batik are determined by various elements, among others, the climate and the presence of local cloth fibers, historical factors, trade, colonization, and society's readiness to welcome new understandings and ideas.

Maintaining the art of batik to date is an inseparable part of the pride and effort in preserving the use of batik as a traditional cloth. In fact, some classical batik-producing regions have reduced their activity because the next generation is no longer interested in this type of work that requires painting on a sheet of cloth. They are more interested in businesses that quickly generate profits or in working in an office. At the same time, the growing influence of Western culture on how we dress has triggered many women to abandon the use of batik cloth and switch to Western-style clothing. Batik's function has changed from being originally used as clothing for daily necessities to becoming an expensive work of art purchased to be admired rather than used.

The Rifa'iyah community in Kalipucang Wetan village still maintains the ancient tradition of making batik. Among the stages is making batik on the outer and inner sides of the fabric. This tradition has long been abandoned by batik craftsmen in other areas for reasons of time and limiting production. Daughters of the Rifa'iyah people in Kalipucang Wetan village were taught to make batik to train their patience and thoroughness. In Rifa'iyah batik, placement of the motif is different on the right side and the left side, making it useful for different occasions (morning or evening cloth). Any effort to preserve the Rifa'iyah batik is carried out by regeneration and education. Regeneration is intended for the daughters of the Rifa'iyah community living in Kalipucang Wetan village, and they are introduced to batik activity during their school ages. Education is provided in elementary, middle, and secondary schools in the city of Batang in the form of extracurricular activities to ensure that the batik culture remains a special skill.

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