

Pangandaran Batik as a Distinctive Batik Style from the East Priangan Region of West Java

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ABSTRACT

The paper discusses Pangandaran batik as a distinctive batik style from East Priangan Region, West Java Indonesia. It aims to uncover the distinctive characteristics and the local wisdom as the cultural wealth of Pangandaran. Data were collected through direct observation and interviews with the Head of Batik Kodja Craftsmen of Pangandaran and an artist of *Badud* and *Ronggeng Gunung*. It is revealed that Pangandaran batik style has several substantial differences from other batik styles in the East Priangan Region of West Java, and the local wisdom behind the Pangandaran batik style is reflected in the depiction of the *Badud* and *Ronggeng Gunung* as iconic art forms in the batik as well as in the sea-based life of Pangandaran people.

Keywords: Batik, distinctive, East Priangan, Pangandaran, style, West Java

INTRODUCTION

Culture can be understood as a set of systems that comprise ideas, symbols, and values as products of human creativity and behavior. It is therefore not an exaggeration to say that humans are “symbolic beings”. In

a wider dimension, culture’s world is a world of symbols. As symbolic beings, humans think, feel, and act in accordance with certain symbolic expressions which carry certain meanings. This notion resonates with Cassirer (1944), who asserted that such symbolic expressions characterize humans and thus making them different from other beings. At other times humans can also be understood in terms of “animal symbolism”. Humans are symbolic beings. That is, humans make use of certain symbols to create a set of cultural values in which language, myths, religion, belief, art, and knowledge reside.

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During the development of culture, human and art become inseparable from one another. Art and human and art have always coexisted along the path of civilization. Art manifests itself or is manifested through or in verbal expressions, body movements, or physical objects. In a more complex context, art has to do not only with aesthetics but also with symbolic or non-symbolic signification.

In the context of the developing culture of a nation, crafts with all their aesthetic values contain symbols that reflect the norms and cultural values of the ethnic group to which that culture belongs. In other words, the crafts produced by a culture are among the most important elements that contribute to the construction of the identity and cultural life of the nation to which the culture belongs. In Indonesia, for example, batik is an iconic traditional craft that is known worldwide. In the past, classic batik styles were commonly used symbolically to signify people's position, class, or rank. Studying batik, therefore, means exploring how its function as a cultural signifier is understood by people.

As a part of the Indonesian national culture, batik has also become a part of the Indonesian people's daily life. Historically, batik has since the Majapahit period until today become inseparable from people's life. Factually, batik is an original cultural inheritance of Indonesia. Unfortunately, however, the lack of effort to protect and preserve this national cultural wealth has resulted in a cultural dispute that centered on a claim that batik was a part of the

Malaysian culture. The matter was brought up to UNESCO, which finally came up with a settlement on 2 October 2009 that batik was an integral part of the Indonesian culture. Following the settlement, it was decided that the date 2 October was to be commemorated each year as the National Batik Day (Sunarya, 2013).

Batik has high historical, cultural, artistic and aesthetic values. Etymologically, the word 'batik' originates from the Javanese words 'amba' meaning 'to draw' and 'titik' meaning 'dot'. Thus, batik means pictures or patterns drawn on a piece of cloth by using dye-resistant wax (Yudoseputro in Dyna, 2010). In other words, it is a technique of applying hot wax with a pen-like tool called *canting* to form patterns from dots and lines. The syllable 'tik' in the word batik denotes that the word deals with an activity to create delicate, intricate, detailed, and visually beautiful works of art.

As decorative cloth, batik plays an important role in traditional and national ceremonies. The role that batik plays reflects its important role as a national cultural heritage that is also widely known in the international world. There are many batik styles and motifs. The distinct characteristics of a batik style or motif serve as a marker that identifies its origin. For the Javanese batik contains ornamental visuals and depicts the life saying and values which represent cultural identity (Tresnadi & Sachari, 2015).

As explained above, batik is the art of drawing patterns on a piece of cloth using *canting* as a stylus and hot wax

as a dye-resist agent. Batik making also involves a dye-resist process in which the cloth is submerged into a dye bath. Considering the meticulous, painstaking, and seriousness required in batik making, it is understandable why batik is considered as a craft with very high aesthetic values.

A number of studies have been conducted on batik, batik motifs, meanings, and the relation between batik and the socio-cultural condition of the place from which it comes. A study by Sunarya (2010), for example, discusses the aesthetics and identities related to modern East Priangan batik style. Sunarya et al. (2011) aimed to map modern batik designs in East Priangan in the context of the creative industries in Bandung. The two studies above highlight the potential cultural values of East Priangan batik as part of West Java batik style. Another study by Krisnawati et al. (2019) elucidated the motifs of Banjar batik, which represents the identity of Banjar City. They argued that batik motifs depicted in batik cloth were a means of identity exhibition.

Our present study focuses on Pangandaran batik as a distinctive batik style from the East Priangan region of West Java. In this context, the study therefore, aims to: 1) explore Pangandaran batik motifs and how they are different from those of the other regions; 2) explore the local wisdom inherent in the Pangandaran batik art and their relation to the cultural wealth of the Pangandaran people. In this study, we focus on two scopes, namely material and spatial aspects. The material aspect includes how Sundanese people, especially those

living in Pangandaran view and understand Pangandaran batik and their characteristics, and their knowledge about the specific motifs that differentiate Pangandaran batik style from those of others. With regard to its spatial aspect, the study focuses on the batik style found in Pangandaran Regency.

Conceptually, the Pangandaran batik art system is part of the Sundanese culture, particularly the culture of the Pangandaran people. Pangandaran batik art has been handed down from one generation to another by means of both oral and written transmission (Djelantik, 1999). As a result, there is an existing body of literature on the types and methods of Pangandaran batik making currently practiced. However, further studies, including ours, are still needed to fill the gaps left by previous ones.

The Pangandaran Batik: A Historical Overview

The birth of the Pangandaran batik cannot be separated from the history of the birth of Pangandaran itself as a new regency in West Java. Pangandaran Regency proliferated from Ciamis Regency, West Java. Originally, Pangandaran was one of the sub-districts under the administrative region of Ciamis Regency. Pangandaran has always been associated with Pananjung as the original birthplace of Pangandaran. Pananjung village was inhabited by fishermen that belonged to the Sunda tribe. Since the arrival of the first inhabitants, more and more fishermen moved and settled in Pananjung. Fishermen were attracted by the mild waves of the Pangandaran Sea, which made it easy

for them to catch fish. Another factor that drew people to Pananjung was the beautiful and fertile nature. As more and more people settled there, Pananjung became densely populated by people who earned their living primarily from the sea.

The motto of Pangandaran Regency is “Jaya Karsa Makarya Praja”. This philosophical dictum means victory and excellent ideas in development. The word ‘makarya’ itself means ‘to develop’, ‘to erect’, and ‘to perform’ something aesthetic or grand. ‘Praja’ means a strong nation or country. Pangandaran Regency develops its region based on the potentials of the coastal areas it has. It adopts a coast-based development policy. In terms of culture, Pangandaran also bases its cultural development on its natural potentials. Thus, culture and nature become inseparable in the context of Pangandaran development.

Pangandaran is among the provinces in West Java with the most progressive pace of development. As one of the youngest regencies in West Java, Pangandaran struggles continuously to improve its living quality, environment, and people. Pangandaran progressiveness is reflected, as explained above, in the philosophical meaning of its motto.

METHOD

The data were obtained from fieldwork in Pangandaran, West Java Province. The study follows the following procedure:

- (a) Library research. The process of the study begins with library research to obtain a holistic and comprehensive

understanding of matters that are substantially related to the topic of the study. The results of the library research are then used as a basis to draw a conceptual and material framework for the study and as references for data analysis.

- (b) Direct observation. Joegensen (2001) in Idrus (2009) explains that direct observation or participation can be understood as an initial foundation. Its method involves collecting data from real situations faced by informants or research subjects in the field area of a study. In the study, direct observation was paid to the motifs of Pangandaran batik in Pangandaran Regency, West Java, Indonesia from January 25-30, 2019.
- (c) Interviews with key informants including key resource people, community members who are directly involved in the batik industry. Interviews are conducted by asking a set of structural, systematic, and open questions that enable the gathering of information about the underlying elements in the cultural knowledge of the informants. For the research, an interview with Mr. Rusdaya Saleh Hidayat, A. Md., K. L., 61 years old, was conducted on January 27, 2018, at his gallery at Jalan Raya Raya Cijulang Blok Garunggang RT 7 RW 1 Desa Kondangjajar Cijulang District, Pangandaran

Regency, West Java. He was the Head of Batik Kodja Craftsmen of Pangandaran. Another interview about the values of future batik motifs was conducted with Mr. Adang as an artist of *Badud* and *Ronggeng Gunung* on January 26, 2018.

The data are analyzed by using a qualitative method. In other words, the analysis focuses on the general patterns and behavior of the data, which are affected and present together with their contexts (Asher, 1994 in Arimi, 1998).

RESULTS AND DISCUSSION

Batik is an art that has been practiced and developed in Pangandaran for a long time as evident in a number of ancient manuscripts such as the “Siksa Kanda ng Karesian” manuscript (Sunarya, 2010). More investigation still needs to be conducted to search, collect, and compile more data from currently scattered sources.

Batik has been existing in Priangan since a very long time ago. It can be seen from the existence of some Sundanese words that describe the concept of batik, batik making, and batik maker. “Siksa Kanda ng Karesian”, an ancient Sundanese manuscript, mentions the word *euyeuk* (batik) and *pangeuyeuk* (batik master/artist) (Suryani & Marzuki, 2005). Yet, there has not been any clear and convincing evidence as to whether the art, style, motif, technique, and production referred to by the term *euyeuk* are similar to those of the batik art generally known today. A question

also still remains whether there were once any originally Sundanese decorative motifs. Information about old Sundanese batik style is still obscure. Suryalaga (2010), however, argued that the word *euyeuk* primarily meant the best value that an object had and the motifs resulting from the creative energy of the Sundanese people.

Modern Priangan batik has developed since the 20th century in a number of batik centers, namely Ciamis (Cikoneng), Tasikmalaya (Sukaraja, Cihideung, Cipedes), and Garut (Tarogong). Each center has its own style of motifs, hence the terms such as Dermayon, Trusmian, Garutan styles (Rosidi et al., 2000). East Priangan modern batik style combines foreign decorative style and the traditional wastra motifs (Soemantri et al., 2002). Such combination is commonly found in East Priangan batik styles, including the Tasikmalaya, Garut, and Ciamis styles. Garutan batik is known for its geometric (*ceplok*) *sido* and umbrella patterns with additional stylized leaf ornaments. The two main patterns of the Garutan batik are Sidomukti Payung and Merak Ngibing. The Tasikan batik style differs in patterns from those of the Garutan style. The Tasikan batik patterns mostly feature non-geometric floral patterns, such as those found in the including Daun Sampe Cikur and Kawung Peuteuy batik patterns. The Ciamisan style also has its own distinct characteristics. It uses both geometric and non-geometric patterns, primarily stylized forms of buildings and cigars.

The Pangandaran batik products currently available are a form of cultural expression of the values of simplicity, modesty, and togetherness which Pangandaran people uphold. The Pangandaran coastal batik motifs are closely related to the nature of Pangandaran itself. The motifs are stylized from “nature and nature-related activities: the sea, fisherpeople, fishing activities, coconut trees, sea waves, fish, shrimp, squid, seaweed, sea horse, etc.” (Kudiya, 2014).

The phase of the development of the Pangandaran batik style is in line with the development of Pangandaran itself as a new regency in West Java. The Pangandaran batik has undergone at least three main phases of development: (1) Ciamis batik style phase; (2) transitional phase, and (3) autonomous phase as a new regency. In the first phase, there were still no distinct characteristics. At that time Pangandaran was still an administrative part of Ciamis. The style, therefore, was still heavily influenced by the Ciamis style. In the second phase, the Pangandaran style began to take shape, departing from the Ciamisan style. This phase coincided with the process of separation of Pangandaran from Ciamis Regency. It was at the beginning of the third phase that the Pangandaran batik started to develop its distinct production method and that the name Pangandaran batik came to be used.

The Pangandaran batik was born on October 4, 2015, when a contest on Pangandaran batik design was held by the Pangandaran Regency Tourism Service Office. Twenty out of thirty designs were

selected and adopted as the official batik motifs of the Pangandaran Regency. Among the 20 shortlisted designs, only three winning designs, namely the Hurang Windu, Ocean, and Sea Product motifs, qualified for product verification. The other designs were also produced industrially, though not officially, by batik makers in Kodja (Kondang Jajar), one of the existing batik centers in Pangandaran. The philosophy of the batik produced in Kodja is based on the five pillars of Islam and the five principles of the Pancasila ideology of the Indonesian state, as reflected in the five phonemes /k/, /o/, /d/, /j/, and /a/ forming the word ‘Kodja’.

The Pangandaran batik style comes with several substantial characteristics that make it distinctive from the other East Priangan batik styles. The batik style is known for its emphasis on its locality as a region rich in natural resources, particularly water and marine resources. It is understandable, therefore, that the Pangandaran decorative patterns are identical with those found in its nature, sea, and beaches. Stylized forms of marine fish, coconut tree, squid, are among the recurrent patterns found in the Pangandaran batik style. It is significantly different from north coastal batik known as Dermayon and Trusmian, which are influenced by Chinese, Arabic, and European cultures (Casta & Taruna, 2008).

Local Wisdom in the Pangandaran Batik of Local Art and Culture

The local wisdom of the Pangandaran batik is reflected among others in the efforts to preserve the iconic local art and culture

in Pangandaran, including the *badud* and *ronggeng gunung* art forms. Currently, work is underway to create a special Pangandaran batik motif. The design will include stylized forms inspired by the *Badud* and *Ronggeng Gunung* art forms. The relevance of the *Badud* and *Ronggeng Gunung* art forms to the new set of Pangandaran batik patterns currently being designed shall be described briefly as follows.

Badud is the name of an art performance in which some accompanying traditional musical instruments, including *dogdog* (drums) and *angklung*, are used. *Badud* is usually performed just before harvest time comes. In its later development, however, *Badud* is also performed during circumcision, *gusaran*, and *turun mandi* ceremonies.

As one of the existing forms of art popular among the Sundanese communities in East Priangan, *Badud* continually comes into contact with elements of other forms of art. This can be seen in the introduction of the mask and magic *debus* art. Historically, such fusion has always taken place not without any aesthetic considerations. The introduction of *debus*, for example, began when *badud* artists wanted to make the art form more varied, beautiful, and attractive. This makes *Badud* more open to accept other elements of art.

The traditional art form of *Badud* began as public entertainment. *Badud* was performed during wedding, circumcision, harvest, and planting celebrations. Later, *Badud* began to be performed during public holidays, for example as part of the national Independence Day celebration. Its

function as public entertainment, however, remains. Today, *Badud* has become more widely known. *Badud* artists are often invited to perform in Jakarta, Bandung, and several other cities in Indonesia. There are, however, concerns that *Badud* will lose its popularity among the younger generation because of the massive influences of more modern forms of art. Adang (personal communication, January 26, 2018), an artist of *Badud* and *Ronggeng Gunung* said, "In the beginning, *Badud* served as folk entertainment. Gradually it develops into a form of art performed in various events such as circumcision, wedding, *gusaran*, harvest time. This form of art gradually loses its popularity because of modern influence."

Ronggeng Gunung, as another art form to be depicted in Pangandaran batik, derives from the word *ronggeng* meaning a female with the ability to sing and dance and *gunung* meaning a high plateau. Thus, *Ronggeng Gunung* is a female singer and dancer from a high plateau. A *ronggeng* may serve as a leader in rituals requiring the existence of *ronggeng gunung* art form (Herawati, 2005, in Thresnawaty, 2016). In an interview with Adang, he explained:

Ronggeng Gunung was initially performed to entertain royal guests, but now it is used as sea offerings, sea feast, Islamic New Year celebration, and cultural festival. It is depicted in batik motif to popularize and preserve Pangandaran people's culture. Motifs in Pangandaran batik consists of Pangandaran's sea products and culture.

According to Raspi as the maestro of *Ronggeng Gunung*, vocal practice with high notes and dance are essential in *Ronggeng Gunung* dance as it may last from 2 to 12 hours. Thresnawaty (2016) added that the ronggeng sang six up to eight songs in each performance, thus, good health and stamina was of importance.

Local Wisdom in the Pangandaran Batik of Sea-based Life Motifs

The local wisdom of the Pangandaran batik lies not only in the close connection between the batik motifs and the way the majority of Pangandaran people make their living as fisherpeople and farmers. This close connection has become an identity that distinguishes the Pangandaran batik from other styles of batik. The Pangandaran batik style features a nuance of locality that emerges from the cultural identity of the Pangandaran people. Another popular Pangandaran batik motif is *honjam* [abbreviation of *honje* (*Etlingera elatior* plant) and *jambal* (salted *manyung* or *ariidae* fish)]. While *honje* depicts the agrarian or farming way of living, *jambal* symbolizes the local fishing activity and economy. Rusdaya (personal communication, January 27, 2018) explained:

Honjam is a popular Pangandaran batik motif. It is an acronym of *honje* tree (*kecumrang*) and *jambal* fish. This motif was designed as an appreciation form to natural resources of Pangandaran. *Honje* tree is very beneficial in improving body vitality. *Jambal* fish is a

delicious and popular menu. Most importantly, no other countries should claim this, so *Honjam* is a motif of Pangandaran batik.

Being a reflection of the sea-based life of the Pangandaran people, Pangandaran batik motifs are inspired by the wealth of the local marine life. The *hurang windu* (giant tiger prawn) and sea horse motifs are some of the motifs originating from Pangandaran. In a recent Pangandaran batik design competition, the *hurang windu* motif won the first place. The second and third places were given to the *Samudra* (Ocean) motif and the Sea Product motif respectively. This, once again, affirms the fact that the Pangandaran batik style is always associated with the wealth of the region's natural resources and biodiversity.

The Pangandaran batik attire is also worn during the "Mojang and Jajaka Pangandaran" (Pangandaran Youth Pageant). Participants are required to wear Pangandaran batik clothes since the preliminary until the final stage of the contest. The batik cloths from which the contestants' clothes are made are produced by Kodja batik makers. Different Pangandaran batik motifs have also taken part in different national-level batik competitions and batik promotion events, including GBN (*Gebyar Batik Nusantara* or *Nusantara Batik Festival*) and Inaka (Indonesian National Craft Trade Fair).

Figure 1, Figure 2, and Figure 3 show some of the Pangandaran batik clothes worn by Mojang Jajaka Pangandaran contestants.



Figure 1. Pangandaran batik attire worn in Mojang Jajaka Pangandaran Youth Pageant (Source: Rusdaya's (personal communication, January 27, 2018) document)



Figure 2. Mojang Jajaka Pangandaran contestants (Source: Rusdaya's document)



Figure 3. Mojang Jajaka Pangandaran contestants (Source: Rusdaya's document)

Pangandaran Batik as a Distinctive Batik Style in East Priangan

One of the most distinctive characteristics of the Pangandaran batik that makes it different from the other East Priangan batik styles, namely the Garut, Tasik, and Ciamis styles, is the use of natural dyes. Natural

dyes for Pangandaran batik are made of the following plants:

- mangrove : black dye
- mahogany : brown dye
- jiringa : purple dye
- mangosteen : green dye
- jackfruit : yellow dye
- coconut : red dye

Natural dyes are used to prevent allergy resulting from a chemical reaction that may happen when batik clothing are exposed to the heat of the Pangandaran weather. Tourists, especially foreign tourists, do not want this to happen to them. Rusdaya elucidated, "Natural dyes for Pangandaran batik are used considering that natural resources or trees in Pangandaran have multifunctions. The use of natural dyes distinguishes Pangandaran batik from other batiks. Natural dyes makes batik cloth comfortable to wear."

Another difference between the Pangandaran batik and other East Priangan batik styles lies in the motifs and color composition. The Ciamis batik, also known as *Ciamisan*, is characterized by the simplicity of its motifs. The simple motifs of *Ciamisan* batik are inspired by the surrounding nature or the motifs produced in other regions. The colors frequently used in *Ciamisan* batik are black, white, and yellowish-brown. *Ciamisan* decorative motifs have natural nuances, depicting the flora, fauna, and other elements of the surrounding nature. *Ciamisan* batik motifs do not symbolize any philosophical meaning or social status.

The motifs of Tasikmalaya batik style are inspired by nature (plants, animals, and (social) events) and Tasikmalaya's cultural wealth. The hand-painted motifs of Tasikmalaya batik motifs depict the flora, fauna, objects, or other elements of the surrounding nature. Some motifs, however, are based on those of Solo, Yogyakarta, Tegal, and Pekalongan batik styles. Tasikmalaya hand-painted batik

motifs have nothing to do with the buyer's or wearer's social status.

Every batik style existing in East Priangan has its own aesthetic characteristics and values. Each style has certain similarities with and differences from one another in terms of philosophy, motif, and color. The Pangandaran batik is known for its close relation to and depiction of the social, economic and natural condition of Pangandaran as described by Rusdaya,

The names of Pangandaran batik motifs are derived from nature to appreciate, popularize and preserve the richness of Pangandaran natural resources so younger generation will know them. In addition, Pangandaran batik motifs should depict local wisdom so the identity of Pangandaran can be recognized.

Hurang Adu Manis as seen in Figure 4 is among the most well-known motifs of the Pangandaran batik. The entire fabric is dominated by blue color and its lighter and darker gradations. The design consists of stylized prawns and waves that are arranged diagonally. The motif depicts prawns and the rolling sea waves, symbolizing a calm sea atmosphere. This motif is suitable to be worn as private or state organization employees. Overall, the motif symbolizes harmony and dynamism.

Another Pangandaran batik motif is called *Hurang Sagara* (Ocean Prawn) as pictured in Figure 5. As the name suggests, the motif combines stylized images of prawn and the ocean. The basic

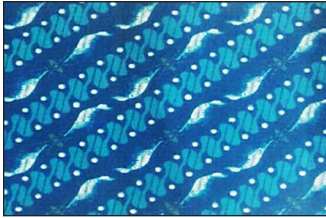


Figure 4. *Hurang Adu Manis* motif (Source: Rusdaya's document)



Figure 5. *Hurang Sagara* motif (Source: Rusdaya's document)



Figure 6. *Ombak Laut Pangandaran* motif (Source: Rusdaya's document)

background is black, while the prawn and ocean patterns are colored with an orange dye. The philosophy behind the motif is the energy and spirit of life. The motif symbolizes that in life one has to learn from prawns. Prawns are independent, hard-working sea animals that are always ready to face any storm in any sea. They are not afraid of being trapped among coral reefs or tossed by hostile rolling waves in the vast ocean. Like prawns, one has to learn to live together with others, no matter how hard and difficult life can be. The prawn and ocean motif symbolizes strength and togetherness and the spirit and strength to face life on a righteous path. This motif is usually worn by the head of sub-districts and regency offices.

The next motif, *Ombak Laut Pangandaran* (Pangandaran Sea Waves) as seen in Figure 6, depicts the waves of the Pangandaran Sea. The motif is also decorated with stylized images of a wave-tossed small boat and a school of small fish in the water beneath the boat. Set against a background of gradations from light to dark blue, the patterns slant in a slightly diagonal direction. The motif has a philosophy of leadership, that is, that a good leader is a leader who not only protects those he/she

leads but also who has the courage to defend truth and the rights of others. The leader of a region must prioritize people's welfare and protect its rich natural resources. A good leader is also a reliable person who believes in God as the center of life and who is loved by his/her people. This motif, which suggests a power to protect, is suitable for public officials, civil servants, village officials, and community leaders.

A motif called *Hasil Laut Pangandaran* (Pangandaran sea products) as seen in Figure 7 is also common. It consists of a series of dots, each surrounded by a floral pattern. As the name suggests, the motif depicts the products of the rich Pangandaran Sea as a source of life and prosperity of the Pangandaran people. Philosophically, the motif symbolizes a strong and honest leader who mingles with the people he/she leads and is committed to promoting their welfare. Batik clothes with this motif are suitable for employees.

Ragam Hias Kuda Laut (Sea Horse Decorative Motif) as seen in Figure 8 is another popular motif. It represents sea horses. The word *ragam* (variation) refers to the different species of sea horse. The pattern consists of two sea horses surrounded by



Figure 7. Motif of Hasil Laut Pangandaran (Pangandaran Sea Products) (Source: Rusdaya's document)



Figure 8. Motif of Ragam Hias Kuda Laut (Sea Horse Decorative motif) (Source: Rusdaya's document)



Figure 9. Lereng Hurang Pejantan motif (Source: Rusdaya's document)

decorative patterns. The motif symbolizes an honest, good-hearted worker or employee who remains loyal and steadfast to the codes of his/her profession during his/her entire career. The motif suggests a sense of charisma and is, therefore, suitable to be worn by family members or married couples who have strong bond and commitment to their family or spouse.

The last motif featured in this article is *Lereng Hurang Pejantan* as seen in Figure 9. Again, as the name suggests, the motif is dominated with stylized images of prawns. The word '*pejantan*' itself means 'male', hence 'male prawns'. The motif is more suitable for men. The color reflects a good quality of leadership. Prawns are among the wealth provided by the Pangandaran Sea. There are many aquaculture farmers who prosper from prawn farming. The prosperity offered by prawn farming inspired the creation of the motif. It is believed that a man wears a *lereng hurang pejantan* batik shirt will look so charismatic that other people would love, respect, and look up to him as a hard-working role model who can teach them about goodness. The motif is suitable for public officials and school principals.

CONCLUSION

The birth of the Pangandaran batik cannot be separated from the history and establishment of Pangandaran as a new regency in West Java. Pangandaran Regency is the result of the proliferation of Ciamis Regency in West Java. The Pangandaran is substantially different from other East Priangan batik styles in several ways. The Pangandaran batik style gives more emphasis on the locality of the region as a regency with abundant natural resources, particularly aquatic and marine resources.

The local wisdom behind the Pangandaran batik style lies among others in the maintenance and preservation of the iconic cultural and art potentials existing in Pangandaran, namely *badud* and *ronggeng gunung* art forms. It is also reflected in the way the majority of Pangandaran people make their living as farmers and fisherpeople. The close connection between Pangandaran people and the activities of going to the sea and fishing is reflected in the different motifs of the Pangandaran batik style. Pangandaran batik motifs feature stylized images of marine organisms found in the Pangandaran sea, including *hurang windu* (tiger prawns) and sea horses. Another

distinctive characteristic of the Pangandaran batik style which distinguishes it from the other Batik styles in East Priangan (Garut, Tasik, and Ciamis styles) is the use of natural dyes.

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