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The Culture Impact of Three Ethnics in Batik Pekalongan (Dutch, Arabs, Chinese)

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ABSTRACT

Batik is one of the traditional cultures of the pride of the Indonesian nation. This craft has a high artistic value and has a strong allure, both in the present and also in the past. Pekalongan batik is one of them. Pekalongan itself is a city located on the coast of the island of Java. This made Pekalongan in ancient times, was one of the cities in Indonesia that was often crossed by many foreign countries, both on trade trips, or foreign countries who were looking for new areas to dominate. The location of the city of Pekalongan is what ultimately makes Pekalongan become a city that is rich in differences. This in turn has an impact on the acculturation of the Pekalongan culture with the culture of the ethnic groups who come to Pekalongan, one of which is batik. The ethnic groups who came to the city of Pekalongan contributed to providing a new variety in the world of batik. The colors that were previously limited to red and blue, since being introduced by other ethnic groups, have begun to try to expand into a wider zone, as well as the motifs. This new nuance of Pekalongan batik gives its own charm and has a great influence to this day.

Keywords: ancestor, batik pattern, identity, techniques decoration, transformation

1. INTRODUCTION

Batik is the art of community crafts in the archipelago, especially Java. The history of the development of batik in Indonesia is closely related to the history of the Majapahit kingdom and the spread of religion in Java. Initially the batik art inherent in Javanese clothing was more developed in the palace or palace environment, batik cloth was still made or produced in the palace environment and was intended for the nobility. The spread of course took a long time, especially by the servants of the king, namely the batik makers who lived outside the palace. Thus the art of batik was finally developed by ordinary people,

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although it was limited to certain batik motifs which became the clothes of the people at large (Hartatik & Wasino, 2017). Batik is a symbol of wealth that reflects the traditional values of Javanese society. Batik plays an important role as one of the perfection aspects of culture (Widodo, 2005).

Pekalongan City is known as “batik city” and batik as a local genius or cultural identity in Pekalongan. Batik in Pekalongan City is not only an economic and cultural asset, but also as a way of life. Batik society in Pekalongan has a sense of belonging and sense of pride towards batik as a beautiful work of art. So, they have a sense of obligation to revive and to develop batik. As a batik city, Pekalongan is the place where batik is strongly influenced by China, Arabic, European-Dutch, and Japanese culture. On the other hand, Pekalongan batik is influenced by local styles from Surakarta, Yogyakarta, and other places. These various influences affected Pekalongan batik, which are so beautiful and interesting, have various motifs and are colorful (Hayati, 2012). Pekalongan batik is estimated to have begun to develop at the beginning of the nineteenth century. Argues that Pekalongan batik is estimated to have begun to develop at the beginning of the nineteenth century. However, more significant developments are expected to occur only after the end of the "Java war" or the Diponegoro war which took place in 1815-1830. During this period, the royal court nobles and their followers fled in the context of resistance to the Dutch (Supriyono, 2010).

When the Dutch VOC entered Batavia, the Pekalongan area became a pocket for gathering supplies for Mataram troops before attacking Batavia. However, before the Islamic Mataram period, the Pekalongan region had not been recorded in history. Even in the records of cities on the north coast of Java in the 16th century, there are names of cities such as Cirebon, Tegal, Kendal, Demak, Jepara, Tuban, Sedayu, Gresik, and Surabaya, but there is no name Pekalongan there. Over time, Pekalongan became an important city on the north coast of Java, especially during the reign of the Dutch East Indies. The Dutch built a fort on the edge of the Kupang River. During the reign of Daendels, Pekalongan City became a strategic city traversed by the Anyer-Panarukan Pos Highway. The existence of this highway makes Pekalongan increasingly developed economically and politically. In 1905, the Pekalongan government was changed to a municipal government system. The active Dutch government in Pekalongan led to many Dutch citizens, as well as Indo-Dutch people who began to occupy the Pekalongan area.

It is mentioned in the batik book Fabled Cloth Of Java, that batik has been traded in Pekalongan since the 1840s or earlier, and European nuanced batik motifs, especially Dutch, are thought to have appeared in 1860. At first, these batik traders only ordered batik from batik craftsmen, which at that time were mostly scattered in villages. They choose to order batik from batik in the village because they are charged a much cheaper fee than the results from batik craftsmen in the city. The habit of ordering batik is called rife since it was first carried out by Indo- European women, who have half Dutch blood. Indo-Dutch women at that time even participated in learning and were experts in batik.

In line with the development of batik techniques with stamps (*batik cap*) in the Pekalongan area, a new phenomenon emerged, namely the batik industry which was pioneered by Indo-Dutch women. This was driven by the habit of Indonesian Dutch women who wore sarongs as official clothing in the house every day. Dutch women who live in Pekalongan, over time began to be enthusiastic in developing batik. Some of them are Caroline Josephine Van Franquemont, Lien Metzelaar, and the most famous is Eliza Charlota Von Franquemont.

The plunge of women in the world of batik in Pekalongan has resulted in a number of changes in batik business activities. The batik craftsmen no longer work in the homes of the batik masters, who are usually native Javanese, but work in a special room which is usually behind the houses of the new employers, who are women with Indo-Dutch blood, which later became known as Dutch batik (Hartatik & Wasino, 2017).

Dutch batik is a batik created by Indo-European people who can be recognized by their European patterns and patterns. Dutch batik has dynamic patterns and rich forms, such as the 'fairy tale' batik by Von Franquemont and long fabrics with European-style floral patterns by E Coenraad. In addition to a more dynamic pattern, the colors are also more varied compared to other batik of its time (Veldhuisen, 1993). Since the intervention of the Indo-Dutch women, the use of new colors in batik has become more diverse, which was originally limited to only blue and red. New motifs emerge. This new motif is in the form of floral motifs, especially chrysanthemums flowers, grapes, and more with European nuances. Also known as batik with a variety of bridge card decorations, which is a card game from western immigrants. Ornaments also come from symbols for European society such as cupido (symbol of love), horseshoe and *klaverblad* (symbol of good luck).

Ornaments based on western fairy tales such as Snow White, the Red Hat, and Cinderella. There is also a motif called the Company's ornamental variety, which is a decoration in the form of paintings of Dutch soldiers and Dutch forts.

The *Buketan* motif presents opportunities to study the forms of cultural negotiation between the local and foreign. Creation process of the *buketan* motif demonstrates not only how new motifs are created but how societies contend with, and contest, issues of aesthetics, materials and labor in appropriating and imagining their socio-cultural identities. This process of contestation allowed Pekalongan society to negotiate between consumers/markets and their relation to the formation of "taste" as a social *habitus* (Bourdieu, 1977). As a result, the "taste formation" of *buketan* motifs revealed that there was a dynamic, performative history and process behind the creation of this batik style.



Figure 1. The Buketan Motif
Source: (R. Smend et al., 2016)

Kain buketan above is one of the many *buketan* motifs. It was made in Mrs Eliza van Zuylen's workshop (1863–1947), Pekalongan, 1930. Because of her lengthy career as a batik entrepreneur, Mrs van Zuylen's life and work are well documented. All the batik in the van Zuylen compound was decorated by hand (*batik tulis*) to the highest standards and was distinguished by its large floral bouquets cleanly delineated against solid backgrounds, often in pastel hues, accentuated by simple diagonal lines on the badan. Her floral inspiration was believed to come from Dutch horticulture books. Prior to World War II, *kain panjang* (long cloths) became popular among some Peranakan. Here, the classic van Zuylen *buketan* motif of gerbera flowers decorates this new type of wrapped skirt cloth. The dark colors indicate that this cloth was suitable for an older woman (R. Smend et al., 2016). The Buketan motif features a series of flowers depicted repeatedly in cloth, usually accompanied by the addition of butterflies and birds.



Figure 2. Cinderella Motif
Source: (R. Smend et al., 2016)

Batik in the picture above, made by Indo-European workshops for the colonial market in Java included depictions of famous fairytales, such as this one showing the story of Cinderella. The bottom half of the *badan* features, from right to left, the two ugly sisters, the stepmother and Cinderella. In the upper half is a clock, the prince holding Cinderella's shoe and the heroine, running away with one foot bare. The *kepala* presents the happy ending, where the prince and Cinderella are united under an oversized floral arrangement. The background has been densely covered with intricate filler motifs (*tanahan*). The sarong would probably have been made for a young Indo-European woman (R. Smend et al., 2016).

Batik Pekalongan is very distinctive because it relies entirely on hundreds of small entrepreneurs, not on a handful of entrepreneurs with big capital. Since decades ago until now, most of the production process of Pekalongan batik is done in homes. As a result, Pekalongan batik is closely integrated with the life of the Pekalongan people. Not only the Netherlands, many other cultures have an influence on Pekalongan batik. Now, all the characteristics of each culture that have influenced the Pekalongan batik are considered as the characteristics of batik itself.

2. METHODOLOGY

The production of knowledge in the field of business research is growing rapidly, but it is still fragmented and interdisciplinary. This makes it challenging to stay on the cutting edge of research, stay up to date with the latest developments, and evaluate the body of data in a certain field of business research. For this reason, the literature review is now more important than ever as a research approach. Conventional literature reviews are often conducted haphazardly rather than according to a set technique, which results in a lack of completeness and rigour. As a result, concerns concerning the calibre and reliability of these reviews may be voiced. In addition to providing an introduction of the various review kinds and some criteria for conducting and evaluating a literature review article, this paper examines literature reviews as a research approach. It also covers typical difficulties and how to produce literature reviews. With its enormous potential for worldwide.

3. RESULT AND DISCUSSION

Traders brought the entry of Islam to Indonesia from Arabia. They came to Indonesia from the coast and lived there for several months. If their merchandise runs out, they will return to their home country and then return to Indonesia to trade, and so on. However, there are also those Arabs who choose to stay in Indonesia and only occasionally return to their home country to visit their relatives. Their purpose in Indonesia is not only to trade, but another goal that is no less important is to spread Islam through their words or deeds. The role of Arabs is very important in the process of entering Islam into Indonesia. They spread Islam while trading (Jannah & Al-Ahqaf, 2020).

With the existence of many traders from Arabia who live in coastal areas who trade

batik cloth as the main commodity which is very profitable. These batik traders initially only ordered Batik from artisans, which had been going on since the 16th century. Arabs also played an important role as batik traders. They provide other necessities to the batik artisans in the village on the condition that the batik cloth must be sold to them. Likewise, those who have studied and are experts in Batik also receive capital from the Arabs on the condition that they hand over their batik products to the Arabs at a price that has been determined by contract (Kerlogue, 2004; Melati, 2019).

After the Arabic people came to Indonesia to trade and spread their beliefs and religion, their presence at that time started to trigger another acculturation of culture in Indonesia's environment and cultural assets. Not only through written and oral forms of teaching, but Arabic people also wanted to spread their beliefs through Indonesia's culture, one of them is Batik itself. Batik went through a lot of changes from its characteristics of motives, colors, and the purpose of its depiction concept. There are 3 references that Arab integrated into Batik: (1) It has the characteristic of not depicting anything that is alive because it is based on Islam's teaching; (2) it often uses Qur'anic verses to inspire the meaning of the Batik; (3) Primarily, the depiction represents hope (Rizali & Sudardi, 2017).

Batik is one of the most valuable cultural assets in Pekalongan city and Java. Initially, Batik Pekalongan was heavily influenced by Yogyakarta, Surakarta, and other areas' cultural characteristics. The acculturation of culture between Yogyakarta and Surakarta city happened because of their relationship between cities or, back then, between kingdoms. People started to migrate from Yogyakarta to Surakarta and vice versa, spreading their respective cultural values toward their community at that time. Batik Pekalongan has the characteristics of using bright color motifs, depicting the beauty of flora in Indonesia, smooth texture in the Batik itself, and full of meaning towards each concept (Surya, 2019).

Arabs in Pekalongan are often referred to as the Encik. They also developed the art of Batik in Pekalongan. For Arabs, motifs with living creatures such as animals are not developed in making batik motifs. The visual motif is *Jlamprang* or geometric pattern. Batik, which developed in the Hindu-Buddhist era, then experienced development after the entry of Islam. As a result, the social changes that occur and the more democratic orientation of the Islamic religion affect the creativity of batik art in developing its ornaments (Hartatik & Wasino, 2017). The decorative pattern of Batik has several influences, including the shape of the Sunyaragi Park and the Pakungwati Palace. The old Cirebon Palace Batik is called Paksi Naga Liman, which seems to occur because of the influence of several cultures, namely China, Hinduism, and Islam. Paksi Naga Liman is the influence of Islam because the wings are a symbol of the Bouraq bird which is the vehicle of the Prophet Muhammad SAW when carrying out Isra Mi'raj (Asa, 2006; Melati, 2019).



Figure 3. Batik Jlamprang

Batik at this time was much influenced by the motif on the fabric patola. Because of the high cost of this cloth then, people make Batik with corok, the same as this patola cloth. Batik with this motif was later referred to as cloth with a Jlamprang motif. This Batik is the original Batik from Pekalongan with the meaning of the religious symbols Hindu Tantra. At first, Jlamprang batik was a sacred batik for the Den Ayu offering ceremony. Then the Jlamprang batik has those bright colors extending to the interior, even able to penetrate the Keraton walls. Arab merchant groups who unite with the Muslim community base their business is the material of clothing and results from the earth because the produce is in rural areas (inland). Arab and Muslim traders control the economic mobilization between villages and cities. They go in and out of the village while spreading the religion of Islam. In general, the development of Batik in the early period of Pekalongan only followed the development of the Muslim population that occurred in the northern coastal cities of Java, who used sarongs to replace bebed or tapih. The sarong in the form of batik cloth is also used as a suggestion for worship tools other than clothing (Suyani, 2013).

The fabric is Batik, made by Arabs in Pekalongan in the early 20th century. This image illustrates the minarets framing his two vaulted structures, probably mosques, and the fact that all the people's faces are dressed up with bird-like features, and that this fabric suggests that it was made by one of the Arabs of Pecisir who were there. One hundred thirty batiks in Java were run by members of the Arab Peranakan community in the late 1920s. Various modes of transportation are also shown, from wheelbarrows to motor drives Source: (R. Smend et al., 2016).



Figure 4. Arab Motif
Source: (R. Smend et al., 2016)

There are a few circumstances and factors that trigger the reaction of Pekalongan citizens to the changes and acculturation of Arab Culture in Pekalongan original batik motive. Due to the fact that most of Indonesia's society believe in Islamic teaching and principle, it is not hard for them to easily accept the Arabic motives in Batik. For example, one of the most easily accepted by Pekalongan society is the heavily Arabic and Indian influenced Batik Jlamprang. The people of Pekalongan city believe that one of the few ways to make Islamic teaching flourish in Indonesia is not only through educational material but representation in Indonesian culture.

The second factor of why the people of Pekalongan accept Arab and Islamic influence in Batik is that most batik makers and creators are small model businesses (Pratiwi, 2013). This reality made consumers have a sense of relatability towards the batik creators to make the Arabic influenced Batik to be more flourished.

Historically, Indonesia has been a multicultural maritime country due to relations with nations such as Europe, China, Arabia, and India. This encourages Indonesia to develop its own culture with other cultural influences. One culture that influences Indonesia is Chinese culture, assimilated by local culture. Chinese influence has significantly affected Indonesian history, especially in trade. Since early AD, the Chinese have visited Indonesia to learn about Buddhism and come to Buddhist sites. Originated from trade relations between Indonesia and China formed centuries ago. Through trade relations, many Chinese people then settled and had descendants from local women who were born in several parts of Indonesia and were called Chinese descent.

Chinese immigrants came to Java from the XII - XIII centuries around the north coast. The immigrants are primarily male because the journey is very long and dangerous. Then many of them married local women. That's why their descendants are called Chinese or Chinese Peranakans. In Java, many of them make their living by trading. At the end of the

XVII century, it was known that many also traded batik made by the local people. They collect batiks from artisans and then sell them to consumers. Finally, they made their own batik and started a batik business over time.

Acculturation of indigenous Chinese culture and local culture created a new Peranakan Chinese culture. It is a mixture of Chinese culture brought from China and local culture in Southeast Asian countries where the Chinese settled, in addition to cultural influences from European countries during the colonial period (Muneenam et al., 2017). The arrival of foreign traders, trade interactions in daily life, and inter-ethnic marriages created a new community in the coastal area. As a coastal area of Java, Pekalongan also cannot be separated from the influence of Chinese culture. One form of power in batik motifs is Batik Encim. Batik Encim is known for its distinctive Chinese color scheme and often reminds of Chinese porcelain objects. Batik Encim Pekalongan seems inclined toward the rose family's porcelain color scheme. In addition, typical Chinese colors such as red, blue, and yellow are also widely used (Purnomo, 2009).

The development of Pekalongan batik is strongly influenced by the background of its multi- ethnic supportive community, such as Europeans, Chinese, Arabs, and natives or natives. Based on the style, taste, decoration, and color, Pekalongan batik is grouped into three groups, namely: (1) Encim Batik: (2) European or Dutch-inspired batik, and; (3) People's Batik or Batik with an indigenous taste (Djoemena, 1990: 59-62). The Chinese ethnicity is the second largest ethnic group after the natives, which in the historical development of batik in Pekalongan, has also colored the repertoire of cultural diversity that blends in with the local community. Following the cultural instincts of each ethnic group, intentionally or unintentionally, each ethnic group will maintain its culture and traditions. (Purnomo, 2009).

Likewise, ethnic Chinese in Pekalongan are generally famous Chinese batik masters, including The Tie Siet, Oey Kok Sing, and Oey Soe Tjoen from Kedungwuni Pekalongan. Chinese people in Pekalongan are entrepreneurial and good at capturing business opportunities. This encouraged the Chinese to make more batik for trade purposes in addition to those made for their own needs. One of the three batik masters who is well known as a Chinese batik entrepreneur in Pekalongan, having the quality of his cultivation techniques to date, is Oey Soe Tjoen , which takes shelter under the batik flag “Art “.

As an aesthetic expression, Pekalongan Batik, in this case, the "Oey Soe Tjoen" batik, clearly has different characteristics or characters from other batiks, especially those with different cultural backgrounds. This will be seen from the motifs that emerge from the different cultures that exist in Pekalongan, such as Javanese, Arabic, and European. Batik "Oey Soe Tjoen" is one of the art products that can be sold. In this case, batik that emerged from Chinese culture in Pekalongan can be studied from various perspectives socially, historically, culturally, and aesthetically.

Kedungwuni is a sub-district city located approx. 10 km south of Pekalongan city. This area, since ancient times, has been the center of the batik industry, a buffer area for batik in Pekalongan. The existence of the Kedungwuni area in the historical record of batik in Pekalongan greatly determines the development of Pekalongan batik, especially Chinese-style batik. In the history of Indonesian batik, ethnic Chinese are one of the ethnic groups that play a significant role in the development of batik in Pekalongan, in particular, and Indonesia, in general.

Encim batik is a Chinese-style batik that is influenced by the Chinese community which in its development appears on coastal batik. Coastal batik is batik whose manufacturing process is outside the Solo and Yogya areas, although geographically it is not located on the coast (Djoemene, 1990) Existence Encim batik or Chinese-style batik is not only in Pekalongan, but also in other areas such as Semarang, Tuban, and Cirebon, but the development is not as fast as in Pekalongan,

Especially Kedungwuni. unique characteristics, which are different from other batik areas. As a buffer area for batik, Kedungwuni plays a very important role in coloring the development of batik in Pekalongan. Many batik industry centers are located in the Kedungwuni area which are still operating until now. One of the batik entrepreneurs who until now is still consistent and able to compete in the "Art" batik market or Oey Soe Tjoen batik. The existence of this batik belonging to the Oey Soe Tjoen family, since it was founded around 1972, has been in Kedungwuni by pioneering fine-written batik, which at that time the batik makers in Kedungwuni mostly made stamped batik.

In terms of batik-making techniques, Oey Soe Tjoen attaches great importance to the quality of cultivation. Dri started the selection of the fabric to be batik, pretreatment of the mori cloth to be made, the selection of dyes, the batik process, coloring to finishing. which contains a synthetic dye solution. In Oey Soe Tjoe's batik, the choice of ornamentation took the idea of several images that were popular at that time, for example, the bouquet motif that took the idea of the bouquet, then by Soe Tjoen it was enlarged and processed in such a way, especially on the quality of the isen-isen is filled with very soft and detailed cecek so that it gives the impression of volume / space in the object he is working on. In addition, Tjoen's background was different from the bouquets that existed at that time, so he was able to compete with the bouquets made by batik entrepreneurs of European descent such as Van Zuylen. In terms of batik coloring, Oey Soe Tjoen always used colors. which tend to be the colors of the rose family. Besides that, Chinese ethnic groups such as red, blue, yellow are also widely used. Various decorations and colors appear lively or have a Chinese cultural background. In Pekalongan, there are several decorative Chinese-influenced batiks. Batik decorations in China are classified into three types: (1) Bouquet decorations, which usually have a familial color scheme.

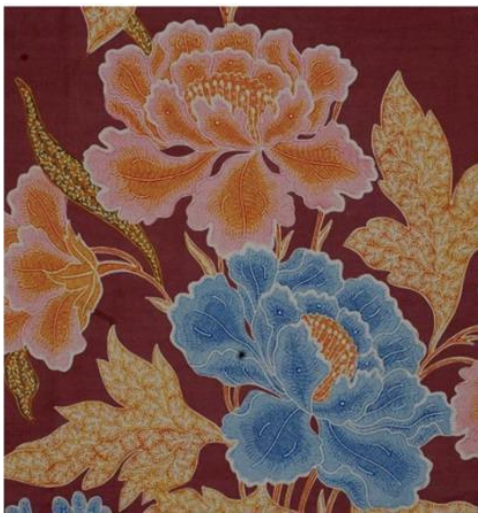


Figure 5. Batik Buketan

Rose and familie verte; (2)Chinese culture symbolic decoration with motifs such as the hong bird (happiness); dragon (alert): banji (eternal life); kilin (power); and butterflies. (3) Ornaments with painting patterns, such as the procession of Chinese brides. The Chinese in Pekalongan have an entrepreneurial spirit and are good at capturing business opportunities. This encouraged the Chinese to make batik for trade purposes; some were made for their own needs (Hartatik & Wasino, 2017).

Besides taking the source of ideas from the popular trend at that time, Batik Encim in Kedungwuni also took ideas from ornaments usually known to the Chinese community, such as the jong bird, dragon/liong, kilin, butterfly, and lotus flower. The source of ideas from Chinese culture or beliefs is not without meaning. Just like the classic batiks of Solo and Yogya, some motifs are loaded with philosophical meanings. Usually, batik cloth taken from one of the Chinese mythological animals is batik cloth that their functions are prioritized for their activities, such as tablecloths. Decorative decorations with a background of Chinese culture, which is also, in fact, the Eastern region which is rich in philosophical values in every form of art that is created and appears. Just like in Indonesia, Chinese culture glorifies philosophical values through symbols that their society believes in. The concept of harmonization that exists between humans and God is also resolved in the form of Classical Chinese art, which is always inseparable from it.dragon, hongbirds, and kilin, depicted through the batik process on prayer tables or tablecloths for worship, are not without meaning. The symbol of the underworld is represented by the depiction of a dragon, the middle world with a kilin (an imaginary animal), and the upper world with a hong bird (Hartatik & Wasino, 2017).



Figure 6. Pekalongan Batik table mats or tablecloths for prayer with dragon, bird and kilin motifs
Source: (Purnomo, 2009)

4. CONCLUSION

From the discussion above, it can be concluded that the Dutch were the batik works at that time, which had the most significant influence. We can know that the Dutch explored Indonesia for approximately three and a half centuries, so the culture given to the customs of the people was much more profound. The influence of patterns in Dutch Batik has dynamic and prosperous forms, such as the 'fairy tale' batik by Von Franquemont and the long cloth. European floral design by E Coenraad. In addition to the more dynamic motifs, the colors are more varied than other batik of its time. Since the intervention of Indo-Dutch women, new colors in batik has become more diverse, initially only limited to blue and red. The motifs displayed are floral, especially chrysanthemums, grapes, and others with European nuances. Also known as batik with various decorations of bridge cards, a card game from western settlers. Ornaments also come from symbols for European society, such as Cupido (symbol of love), horseshoe, and claverblad (symbol of good luck). Ornaments based on western fairy tales such as Snow White, Red Hat, and Cinderella. There is also a motif called the Company's decorative motifs, namely decorations in the form of paintings of Dutch soldiers and Dutch forts.

Second, Arabs who came to Indonesia aimed to trade and spread the teachings of Islam. For Arabs, motifs with living things, such as animals, are not developed in making batik motifs. The visual motifs are Jlamprang or geometric patterns. The old Cirebon Palace Batik was called Paksi Naga Liman, which seems to have happened because of the influence of several cultures, namely China, Hinduism, and Islam. Paksi Naga Liman is an Islamic influence because the wings are a symbol of the Burqa bird which became the vehicle of the Prophet Muhammad SAW when carrying out Isra Mi'raj.

Third, the Chinese influence on batik was initially intended to trade and spread

Buddhist teachings. by the development of the era at that time, the motifs used by the Chinese tended to be like the Bouquet decoration, which usually had familie rose and familie verte colors, the symbolic decoration of Chinese culture with motifs such as the hong bird (happiness); dragon (alert): banji (eternal life); Kilin (power) and butterflies and decorative motifs with painting patterns, such as the procession of Chinese brides. The colors used are influenced by Chinese ethnicities, such as red, yellow, and blue.

In this case, Batik is a work of Indonesian cultural art admired by foreign countries. Its development as an artistic work influenced by various ethnicities becomes a noble work that cannot be separated from the influence of the times and the environment. Facts in the course of history have proven that these two elements of influence trigger and spur the presence of Batik, which is in harmony with the cultural tone that influences it. This also applies to all works of batik art. History records that the artists involved in making Batik in developing works of art are very responsive and sensitive to any presence of outside influences. Batik has absorbed every power that arises, both internally and externally. The element of Batik itself reminds us of the cultural diversity that we must protect and preserve. By realizing works of art that are always known to the world Indonesia continues to have the results of the nation's children who are creative and innovative.

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