

THE MEANING OF MADURA BATIK PATTERNS IN A REVIEW OF VISUAL COMMUNICATION, CULTURE, AND RELIGIOSITY ELEMENTS

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Abstract

Cultural acculturation and religiosity strongly influence the creation of Madura Batik. The pattern of batik motifs is interesting to study as a dynamically developing cultural product. There is a process of cultural communication in batik, with motifs as the medium. Even though there are many studies on Madura Batik, it is still rare to study motifs, especially from a visual communication perspective. The study was conducted to find out the meaning of Batik motifs. The exploratory qualitative study method was used with a combination of direct observation and literature review. Research sources come from craftsmen, boutique owners, and Madurese cultural figures. Charles Sanders Peirce's Semiotic Analysis is used to examine the object of research on batik motifs. The results found that there were elements of acculturation in the patterns of batik motifs. The process of acculturation occurred from the Hindu-Buddhist era until the modern era. The Islamic aspect is contained in the pattern of batik motifs with the stylization process.

Keywords: *Batik Motifs, Madura Batik, Visual Communication, Culture, Religiosity*

INTRODUCTION

The Batik part comes from the Javanese word *keromo* or smooth. "Batik" means "*seral*" in the form of a noun defined as writing, and "*ambatik*" means strain a verb that means to write. Even though the batik technique existed long before the era of the Islamic Mataram kingdom. However, the term "batik" has only been known since the 18th century through writings made by the VOC (Kusrianto, 2021).

The inspiration for the creation of batik motifs generally comes from representations of the social environment of people's lives. For example, there is batik whose motifs come from representations of living creatures taken from natural conditions (Setiati, 2007). However, there are patterns of motives that are influenced by the process of acculturation of various foreign cultures, such as those from China, the Middle East, or Europe (Triandika, 2021).

The acculturation process impacts the emergence of new things such as culture, art, and social rules. Acculturation is a process that develops interactively and continuously between the new culture and the culture of origin. An example of cultural acculturation is in the form of artifacts, fine architecture, and art and cultural products (Murwandani, 2007).

The diversity of batik motifs is usually determined by the area of manufacture (LP Rahayu, 2020). For example, the geometric motifs in the Mataraman batik motifs, symbolize the harmonization of regular lifestyles. An example is the Parang Klithic pattern which depicts the behavior of a gentle and wise princess (Prahmana & D'Ambrosio, 2020). The creation of batik motifs is like a message that batik craftsmen want to convey.

Madura batik is known to have asymmetrical or irregular motifs (Triandika, 2021). The treasures of Nusantara batik are categorized as a diversity of coastal batik. The hallmark of coastal batik is the use of bright and bold colors such as green, yellow, blue, and red. Another feature is the abundance of motifs and symbol inspiration.

Coastal batik is influenced by foreign motifs such as China, the Middle East, and Europe. The reason is that the majority of coastal batik motifs are inspired by the life patterns of coastal communities (Wulandari, 2011). As reflected in Madura Batik with bright and bold colors which represent the character of the coastal communities on Madura Island (Habiby, 2018).

Currently, Batik Madura is developing dynamically in its motifs. Characterized by the existence of classic traditional batik motifs and contemporary batik side by side. The classic batik motif pattern is used as a standard for batik makers.

Meanwhile, contemporary batik is a batik that is deliberately modified due to the influence of market demand (Rahayu, 2021).

In the concept of classic traditional motifs, there are three categories. The first is palace batik in Dutch called *vorstenlanden batik*. The development of batik starts from within the palace complex or is referred to as the *ageng culture* (Suliyanto et al., 2016). Then, there is batik made by batik merchants who are referred to as *merchant batik* and are deliberately sold to the general public. The last is *folk batik* which was originally made for own clothing needs, then was traded because of its economic potential (Kusrianto, 2021).

Madura batik is considered to have these three categories both in the manufacturing process and in the pattern of the motifs. The reason is that the cultural mecca of Madura has changed as the rulers of Madura Island have changed. When it was under Mataram Islamic rule, the influence of geometric elements and *sogan* colors inspired the creation of Madura Batik motifs. Then the colonial era and the arrival of foreign nations also had an impact on the dynamics of the development of Madurese culture.

From another perspective, the Madurese are represented by a high level of religiosity which is represented by their cultural attributes. Such as the existence of Islamic boarding schools, mosques, *langgar*, and various relics of Islamic kingdoms (Rahmad, 2017). One of the historical literature mentions that Islam in the 14th century had entered Madura. This is in line with the existence of trade routes from Middle Eastern traders (Jonge, 1989; Syafrawi, 2020). The presence of Islam at that time certainly influenced Madurese culture, one of which was Batik Madura.

The dynamics of the dynamic development of Madura Batik motifs is an interesting thing to study. The reason is that so far research on Madura Batik has focused more on economic and marketing aspects. Research conducted by (Khotimah & Wantara, 2021), about the Influence of Promotion, Price, and Product Quality on Purchasing Decisions of Madura Batik. Then (Alwiyah et al., 2020) conducted research on Madura Batik with the topic The survival of Madura Batik in the digital era: A case Study of small medium enterprises (SME) at Madura batik center. So research in visual communication reviews, cultural elements, and the perspective of religiosity is considered to be lacking. Departing

from the facts above, the urgency of this research is to get an explanation regarding the meaning of Madura Batik motifs in visual communication review. How are the elements of the dynamics of cultural development and elements of religiosity represented in the pattern of Batik motifs

METHOD

The research was conducted using a descriptive qualitative approach where data was collected by observing the object, namely the pattern of Madurese Batik motifs. Then interviews with sources from Madura Batik craftsmen and Madurese cultural observers. The last is a literacy study of various scientific articles relevant to research.

The location of research was carried out in several batik-making centers and Batik Madura boutiques. The first location is the Tanjung Bumi Bangkalan Batik production center, the second is the Peri Kecil Batik Boutique, Bangkalan Regency. The third location is in the Pamekasan Batik production center, Klampar Village, Pamekasan Regency. The last location is in the Sumenep Batik production center which is in Pekandangan Village, Sumenep Regency.

The research data is divided into primary and secondary data, the primary data is photos of Madura Batik motifs from Bangkalan, Pamekasan, and Sumenep districts. While secondary data is the result of interviews and literacy studies related to Madura Batik which are considered relevant to the research. If grouped, there are three sources of data used, the first is photos of Madura Batik motifs, the second is scientific journals and books, and the third is the results of in-depth interviews. The selection of informants was carried out based on their backgrounds as business actors, Madurese Batik craftsmen, and people who have an interest in Madurese culture.

The collected photos of Madura Batik motifs were then analyzed using Charles Sanders Peirce's semiotic theory approach. Charles Sanders Peirce's semiotic theory is considered to be able to reduce the diversity of interpretations of meaning so that it is easy to interpret messages. In Peirce's concept of semiotics, the instrument of meaning is divided into three elements namely Sign, Intrepetant, and Object, all three of which are then referred to as the triadic triangle (Sobur, 2003).

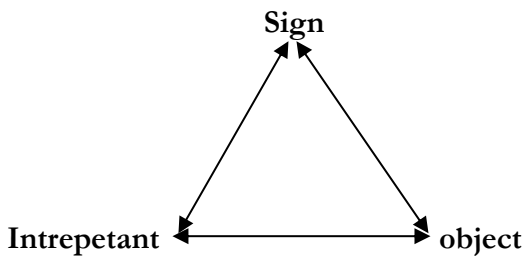


Figure 1. The CS Peirce Semiotics triangle

The workflow stages are made to facilitate data analysis, the stages carried out include documenting in the form of photos of Madura Batik motifs. Then do the analysis and interpretation of meaning with Charles Sanders Peirce's semiotic method. The next stage is interviewing informants to obtain comparative information on the results of interpretation using semiotic analysis methods. The final step is the validity of the information obtained by holding a Focus Group Discussion to review the results.

RESULTS AND DISCUSSION

The pattern of batik motifs is part of the cultural heritage which has various interpretations of meaning in its background. Batik Nusantara is known for having a diversity of batik originating from various regions. One of them is Madura Batik which is easy to distinguish because of the color and pattern of the motifs which tend to be not neat or asymmetrical (Triandika, 2021).

Madura Batik Developed from the era of pre-Islamic kingdoms to the era of colonialism. The era of the development of Madura Batik was marked when Wiraraja was appointed ruler of the Sumenep region by the Singasari kingdom in the 13th century (Alwiyah et al., 2020). Likely, the batik technique was also brought to the Sumenep area at that time. Because batik techniques existed long before the Islamic Mataram era (Kusrianto, 2021).

Meanwhile, in the era of the Islamic Sultanate on Java Island, the Madura region was alternately under the rule of several sultanates (Syafrawi, 2020). This resulted in a shift in the mecca of Madurese culture as the rulers of Madura Island moved. This reason led to the acculturation of Madurese and Javanese culture.

The popularity of Madura Batik was initiated by the achievements of the Pamekasan Regency. On June 24, 2009, the Governor of East Java H. Soekarwo gave the title City of Batik to Pamekasan Regency (Triandika, 2022). Then, the impact of the Suramadu bridge is also considered the beginning

of the development of the Madura Batik production center. Many buyers visit directly to the production site to buy Batik Madura.

In general, Batik Madura has a stratification in determining the quality of the batik. Examples are the level of difficulty of manufacture, the quality of the product, as well as the detail and complexity of the motifs. The selling price of a piece of batik cloth is determined by the complexity of the motifs and the complexity of the colors. The complex and detailed color spectrum in Madura Batik makes it popular with the public (LP Rahayu, 2020).

Madura batik belongs to the treasures of coastal batik because of the wide use of the color spectrum and the variety of motifs that tend to be freer. In contrast to Mataraman batik which prioritizes geometric elements in its motifs. The inspiration for the creation of the Madura Batik motifs mostly comes from stylized natural conditions encountered by the batik maker (LP Rahayu, 2020). Stylization is a way of reducing or simplifying objects to stylize a natural form into another form that resembles it (Yunianto, 2018).

Referring to a historical perspective, it is said that women have an important role in the development of Madura Batik. Initially, batik-making activities started with women's anxiety while waiting for their husbands to go to sea, then making batik distracted them (Sahertian, 2016). The obligation for women to always stay at home can be said to be a reflection of the implementation of cultural norms that are rooted in Islamic rules. This reason is also the background for making batik in Tanjung Bumi Bangkalan, Klampar Pamekasan, and Pekandangan Sumenep.

The development of Tanjung Bumi Batik cannot be separated from the role of women. Tanjung Bumi is an area on the north coast of Bangkalan Regency with the majority of the people working as fishermen. Tanjung Bumi women carry out batik activities while waiting for their husbands to return to the sea. So the inspiration for the motifs created is rooted in social life around the coast where they live.

The Tanjung Bumi batik production process is carried out in several batik-producing village centers. There are at least 10 village centers producing batik, including Tanjung Bumi, Paseseh, Telaga Biru, Bumianyar, Tambak Pocok, East Larangan, Milkfish, Taguguh, Macajah, and Aeng Tabar. Based on research conducted by Devie

Rahayu, it was stated that initially the batik production centers were only in the villages of Tanjung Bumi, Paseseh, and Telaga Biru, but expanded to several other villages (D. Rahayu, 2011).

In contrast to the Tanjung Bumi Batik center, the majority of Pamekasan Batik centers are agricultural areas where the majority of the people cultivate crops. Batik is an activity to fill spare time for women while helping their husbands with farming. But now batik has become the main profession of the majority of people, both men and women.

Currently, the Pamekasan Batik producing centers are located in 7 sub-districts in Pamekasan Regency with a total of 28 centers (Triandika, 2022). One of the productive centers is Banyumas Hamlet which is in Klampar Village, Proppo District. Klampar Village is the largest batik center in Pamekasan Regency, namely 5 centers (Wulandary et al., 2015).

In the variety of Sumenep Batik, the majority of production centers are in Pekandangan Barat Village, Bluto District. The stages of making batik are carried out from start to finish in one location. The method is to employ local people according to their respective expertise in adjacent locations. For example, workers who are experts at the batik stage or are experts in coloring only.

The production stages of Sumenep Batik are different from Tanjung Bumi Batik and Pamekasan Batik. For Tanjung Bumi Batik and Pamekasan Batik, the production process is carried out in a relay, for example, from a special batik house and then moving to a house that focuses only on coloring. In one stage of making batik cloth, batik cloth will move according to the order in which it is made (L. Triandika & Dewi, 2022; LS Triandika, 2022).

In the long angle of history, the development of batik on the island of Madura is almost the same as the development of batik on the island of Java. The reason is that Madura Island was once part of the royal territory on the island of Java, resulting in a transfer of culture. Unfortunately, this historical perspective cannot be scientifically strengthened because there are no manuscript records that discuss the emergence of Madura Batik (Rahayu, 2022). Sources of reference for various previous studies are only based on community narratives and folklore.

Even though they have the same timeline, Madura Batik and Javanese Batik or the palace have differences. For example, the naming concept in Madura Batik is very simple, because of the shape of the pattern, because of the dominance of the color, and even given a name because of the manufacturing technique. An example is the Madura *Labhasan* Batik, so named because batik is made by covering the base of the cloth with wax to produce a white base color. Etymologically Labas is interpreted as closing (Triandika, 2021).



Figure 2. *Labhasan* motif

Photo source: Personal documentation

Madura batik tends not to have a special name or standard, which can be used as a reference starting from the basic motif. The result is that Madura Batik has different names, even though the motifs have similarities. This happens because the basic motifs can be freely combined between background motifs, main motifs, condiments, or complements. The basic motif pattern can be assumed as a pattern that has become standard (Triandika, 2021). In contrast to Mataraman Batik which has a philosophical meaning in naming its motifs.

Currently, the naming concept in Madurese Batik is starting to shift as a result of the emergence of contemporary batik. The concept of naming contemporary batik comes from the initiative of the craftsman. For example, there is the “kerraban sapeh” batik, it is so named because it represents the figure of two pairs of cows competing rapidly. This batik includes modified batik due to consumer demand (Rahayu, 2021).

Madura batik continues to develop and adapt to the impact, the pattern of the standard motif is changed in such a way according to consumer demand. For example, classic traditional motifs that are less desirable are then changed or added to other figurative elements such as certain landmarks or characters. Some craftsmen combine classic grip with modern elements or character motifs from

batik originating from other regions. This also applies to the standard of color which is currently freely combined by batik craftsmen.

Contemporary Madura batik has an impact on consumer confusion because it adopts various character motifs from other regions. There are even various patterns of batik motifs that were previously made by batik craftsmen from other regions. Then colored or just added a variety of new motifs (Rahayu, 2022). An example is the croak motif originally made in Tanjung Bumi and then the coloring was done at the Sumenep Batik center.

Semiotic Analysis of Madura Batik


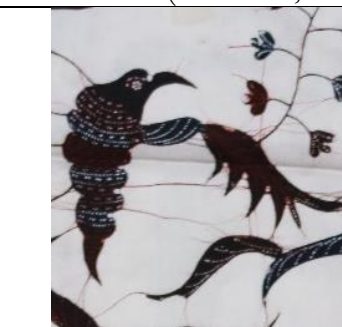
In Madura Batik, there is a category of classic motifs which are standard motifs that are continuously reproduced. Pakem motifs consist of



background motifs, main motifs, condiments, or complements which are used as references or templates. Based on the results of interviews and observations, at least there are classic traditional motifs of Madura Batik which are still being produced today, namely;

Table 1. Traditional Classical Patterns of Madura Batik

No.	Motive Name	Origin
1	<i>Labhan</i>	Cape of Earth
2.	<i>Lerres</i>	Pamekasan
3	<i>Gib-Bigihan</i>	Sumenep

Table 2. Semiotic analysis of the *Labhasan* Tanjung Bumi motif

SIGN	
OBJECT	<i>Labhasan</i> batik background
INTERPR ETANT	<ul style="list-style-type: none"> - <i>Labhan</i> can be interpreted as a way or technique of making motifs, the basic cloth of batik is blocked or covered with wax then when it is done it will produce a white base. - Etymologically, it comes from the word <i>labhas</i> in Madurese which means to wipe or cover. - This definition denies the meaning of the word <i>labhas</i> from the old term which means long in Javanese (Triandika, 2021). - The composition of the Madurese Batik pattern consists of background patterns and additional patterns which are also known as <i>bungkah</i> which means tree. - The "background" pattern is assumed to be ground while the "<i>bungkah</i>" is a tree on top of it, so the background motif and the lump motif can be different without any standard (Triandika, 2022).
SIGN	
OBJECT	Bird motif
INTERPR ETANT	<ul style="list-style-type: none"> - The bird figure is a representation of the natural state encountered by the pattern maker. - The bird figure in the <i>Labhasan</i> patterned batik is symbolized by the presence of a lung and half of its wings, this is included in the stylization process. - Even though the body parts are not intact, in the big picture it still looks like a bird.



SIGN	
OBJECT	Filled stem and leaf motif
INTERPR ETANT	<ul style="list-style-type: none"> - Motif patterns originating from representations of plant parts always appear in the various motifs of the Tanjung Bumi Batik. - In the <i>Labhasan</i> motif, there are stems and leaves, but there are no details, so it creates many perceptions of what plant the inspiration came from. - According to Tanjung Bumi Batik observer, Lestari Puji Rahayu, the assumption is that it is like tamarind leaves, but the stalk structure is like a bush (Rahayu, 2020). - In several other reference sources regarding the Tanjung Bumi Batik, some motifs are similar but identical to those in <i>Labhasan</i>, namely <i>kemis</i> or <i>ang-saang</i> which means raisins or pepper. - The pattern of leaves and stems in the standard Madura batik pattern is part of the Bungkah pattern.
SIGN	
OBJECT	Butterfly motif
INTERPR ETANT	<ul style="list-style-type: none"> - The butterfly figure in the <i>Labhasan</i> motif has been stylized perfectly into the shape of a blooming flower. But the butterfly character is still visible because it has two antennae and legs and two dots represent the eyes. The body of the distillate resembles the shape of a flower petal. - The butterfly figure is a side view as if only one side of the wing is depicted. - The stylized shape seems to resemble a blooming flower figure, but there are no stalks and leaf parts like other plants.


The *Labhasan* motif can be said to be unique because it does not have a *tumpal*, whereas the characteristic of Tanjung Bumi batik cloth is that it has a *tumpal*. *Tumpal* is the edge of batik where the pattern of the motif is different from the pattern of the basic or main motif. The *Tumpal* motif is considered to be inspired by the influence of the edges of rugs, prayer rugs, or clothing belonging to merchants from the Middle East. This is a form of acculturation from the arrival of Islam around the 14th century on Madura Island which affected various cultural products and attributes. (Syafrawi, 2020; Triandika, 2021):



Figure 2. The *tumpal* motif
Photo source: Personal documentation

Table 3. Semiotic analysis of *Lerres* Pamekasan motifs


SIGN	
OBJECT	<i>Lerres'</i> main motive
INTERPRETANT	<ul style="list-style-type: none"> - Etymologically, the word <i>Lerres</i> means a line or transverse pattern in Madurese (Triandika, 2022). - <i>Lerres</i> is highlighting symmetrical transverse lines like the Batik Keraton. There are even references that say the <i>Lerres</i> motif is like Parang batik because it has a transverse line pattern structure. - According to the results of interviews with batik craftsmen, <i>Lerres</i> also means a method or pattern in arranging motifs in such a way (Rahayu, 2021).
SIGN	
OBJECT	Bird motif
INTERPRETANT	<ul style="list-style-type: none"> - Found a bird figure represented by the tail, wings, and feathers, but implicitly the shape of the head. - The bird figure has been distilled so that it looks like another shape but in the big picture it still looks like a bird. - Based on the results of interviews, the pattern of the bird motif was inspired by the figure of a phoenix or phoenix. - The hong bird is an imaginary bird that comes from Chinese culture and symbolizes good luck (Triandika, 2022). - It can be assumed that the influence of Chinese culture has a strong influence on this type of coastal batik.


SIGN	
OBJECT	Complementary flower filling
INTERPRETANT	<ul style="list-style-type: none"> -The majority of Pamekasan batik motifs use motifs in the form of plant figures such as flowers. -Details of plant parts are depicted intact even though only as a complement and filler motif. -There is an assumption that fillings that come from plant parts are only complementary and do not have to look identical to their original form.

Even though the color and pattern of the Pamekasan Batik are included in the coastal batik variety, the influence of Mataraman Batik is found. As in the *Lerres* motif, the motif has a blend of

coastal batik characters represented by their color characteristics. Meanwhile, the influence of palace batik is represented by motifs resembling the Parang palace batik pattern.

Table 4. Semiotic analysis of the *Gih-Bigihan* Sumenep motif

SIGN	
OBJECT	<i>Gih-Bigihan</i> batik background
INTERPRETANT	<ul style="list-style-type: none"> - In the <i>Gih-Bigihan</i> pattern, the background is a grain-like expanse. - In the Madurese language, seeds are called bigih, referred to as the <i>Gih-Bigihan</i> motif because they represent seeds. - By convention, the seed motif is referred to as the background motif because it will later be combined with the Bungkah motif. - The grains contained in the motif resemble coffee beans, based on the interview results, the inspiration for the motif pattern appears spontaneously.

SIGN	
OBJECT	Bungkah motive
INTERPRETANT	<ul style="list-style-type: none"> - The composition of the Madurese Batik pattern consists of background patterns and additional patterns which are also known as bungkah which means tree. - The background pattern in batik is assumed to be ground while the "blob" is the tree above it, so, in Madura Batik, the background motif, and the lump motif can be different, there is no standard (L. Triandika & Dewi, 2022; Triandika, 2022) - In the <i>Gib-Bigihan</i> pattern, the bungkah pattern is a leaf figure. - In general, the various motifs of Sumenep Batik emphasize the character of plant parts more than the motifs derived from animal characters, this represents the implementation of religious law. - The color character in the motif pattern consists of colors that are dominantly inspired by colors that come from nature.

The reason for choosing the *Gib-Bigihan* motif is that it is considered a classic traditional motif of Sumenep Batik which still reflects the standard. The dominant character of the Sumenep Batik motif comes from the inspiration of plant parts and the color character of the dominant Sumenep Batik with simple colors. The choice of colors represents the natural surroundings such as brown, dark red or light yellow, or *sogan* color (Rahayu, 2022).

Historically Sumenep Batik tends to be more influenced by Keraton or Mataraman batik. This happened because Sumenep Regency was the only region that still applied cultural products and attributes adapted from the Mataram Islamic sultanate and the sultanates thereafter.



Figure 3. Sumenep Batik
Photo source: Personal documentation

Evidence of the strong influence of palace batik is the application of the *sogan* color character. The color of *Sogan* is a standard color found in the majority of Keraton or Mataraman batik.

Based on the semiotic analysis of the 3 patterns of Madurese Batik motifs, several general characteristics are characteristic. First, there are bird motifs, which are mostly found in Madura Batik. Even though they have no resemblance because they have been distilled, the representation of bird figures is always found in various classic traditional motifs. The pattern of motifs in the shape of a bird with many tails is called "bird hong". The bird figure is a representation of a phoenix bird that comes from a Chinese mythological or imaginary animal.



Figure 4. Hong bird motif

Photo source: Personal documentation

The second is the dominance of the red color in Madura Batik which represents the character of the coastal population, especially on Madura Island (Habiby, 2018). The red color is synonymous with Chinese culture, which uses a lot of red in its cultural attributes and products. This is the impact of cultural acculturation brought by foreign traders, especially the Chinese who interact with fishermen in coastal areas.

Apart from being found in Madura Batik motifs, bird figures are also found in coastal batik motifs on the island of Java, such as Lasem Batik and Pekalongan Batik. Even though it is a type of coastal batik, Madura batik is easy to distinguish from the contents of its motifs which are different from other regions. While the motifs both represent butterflies, what differs are the strokes and fillings in the motifs (Rahayu, 2020).

The Perspective of Islamic Elements in Madura Batik

The arrival of Islam on Madura Island in the early 14th century had a significant influence on Maduraese culture (Amrullah, 2015; Syafrawi, 2020). The presence of Islam is marked by various historical relics that breathe Islam. One of them is the burial sites of Islamic figures scattered along the coast of Madura Island. This proves that Islam allegedly entered through the coastal route (Triandika, 2021). The conclusion is that the coastal part of Madura Island has been influenced by Islamic culture earlier than other parts of Madura Island.

The presence of Islam in the 14th century brought a strong religious influence on animism and dynamism. Islam slowly enters, offering new nuances and identities for the Maduraese. Islam as a religion is built in three domains (regions), namely,

aqidah, sharia, and morality which have various symbols and signs that are used as a sign of community identity (el Ishaq, 2013).

The impact of the presence of Islam gave rise to orders and rules that breathe Islam into the culture of Maduraese society. An example is the layout of Maduraese houses where there is always a langgar or musholla building. This musholla building even seems to be the center of activity in the concept of a single *taneyan* house which is a characteristic of the traditional Maduraese house in general (Triandika, 2021). Madura batik as a Maduraese cultural entity is not immune from being influenced by Islamic elements. The concept of Islamic teachings is considered to influence and change the lifestyle and rules of society (Sandiantoro, 2015).

The depiction of batik motifs during the Islamic sultanate era has nuances of the dominance of plant figures, both on the island of Java and on the island of Madura. This phenomenon is Islamic art rules prohibiting the depiction of living things (Sandiantoro, 2015). The same thing must be implemented in Madura Batik. It is marked by the dominance of the main and complementary motifs representing parts of the plant.

One hadith alludes to al mushawwir or those who work as statue makers. In the hadith narrated by HR Bukhari and Muslim, it is explained that, among the inhabitants of hell, the most severe torments on the Day of Judgment are painters (animated pictures). Based on statement of Prof. Muhammad Baharun, Professor of Sociology of Religion from the Ibrahimi Situbondo Islamic Institute, said the hadith applies according to the context. why was al mushawwir banned, because the Prophet was concerned about the level of faith of Arabs who had just converted to Islam. It is feared that they will return to worshipping idols because there are still statues being made (Erdy Nasrul, 2023).

This is then considered to be a reference that any form of representation of living things will result in reducing the level of faith. But at the time of the Prophet, he had witnessed Aisyah playing with a horse statue, he did not forbid it. Because the Prophet already believed that the faith of Muslims would be stronger later. Because of this, images in the form of photographs and paintings, as well as sculptures, are not currently a problem. With a note, don't let the work of art be exaggeratedly glorified.

On the other hand, the simple personality of the Madurese people makes various animals around them as inspiration for their batik motifs. However, the representation of living things is contrary to Islamic religious teachings which prohibit the appearance of living things in any form (Triandika, 2021). The differences in representing animal figures in Madurese Batik are influenced by Islamic elements (L. Triandika & Dewi, 2022).



Figure 5. Stylized Bird Figure

Photo source: Personal documentation

The Islamic grip on Madura Batik refers to the concept of Rifa'iyah batik initiated by Kyai Haji Ahmad Rifa'I. The da'wah method is used through a cultural approach, for example, by making corrections to the pattern of batik motifs so that they are by Islamic teachings. The stylization of ornaments in the form of living objects is the core of Rifa'iyah's batik teachings (Sandiantoro, 2015).

It is not yet known whether rifa'iyah batik has a direct influence on the creation of Madura batik motifs. However, the teachings propagated by Rifa'i's batik can be seen in the various patterns of Madurese batik, namely the stylization process of living figures. The depiction of animate creatures is only depicted in pieces because if it is cut it means it is dead (Mudjijono, 2016).

Batik Rifa'I has the concept of giving a simple name to the name of the batik (Sandiantoro, 2015). The naming is adjusted to the visual formation of the dominant motif pattern. This concept is also found in the variety of naming in the variety of Madurese Batik motifs. Although in general the Madura Batik motifs are named using terms in the Madurese language. The influence of Islam does not specifically affect the various patterns of motifs but is implied through several aspects such as the presence of stylization. This confirms that Islam influences Madura Batik in several aspects (Kusrianto, 2013). Unfortunately, the

influence of Islamic elements that have been described previously only applies to the variety of classic traditional motifs of Madurese Batik. Meanwhile, in modern or contemporary batik styles, Madurese Batik craftsmen tend to be freer to draw patterns. The representation of living things is visible in parts. The reason is because of market needs or consumers who want new things.

CONCLUSION

Based on the analysis that has been carried out on Madura Batik, it can be concluded that there are elements of cultural acculturation. This is the influence of the inclusion of various cultural elements over a period of hundreds of years. Madura Batik is a medium for conveying cultural messages through its motifs. Each variety of pattern represents a philosophy, event, or personal experience in a visual form which is contained in the pattern of the motif. Such as the dominance of bird figures and the use of red color which has a meaning for the arrival of the Chinese nation to the Nusantara. Another example is the messages of Islamic da'wah which are implied in the stylized concept of Madura Batik motifs.

Madura batik develops dynamically according to changes in civilization. There are three stages in the dynamics of the development of Madura Batik. The first is the era of the Hindu-Buddhist kingdom which introduced batik procedures. The second is the influence of Islamic Mataram in geometric motifs and *sogan* colors. The influence of the arrival of foreign nations that inspired the development of coastal batik with free motifs is the third stage. These three stages provide dynamics in the pattern of Madurese Batik motifs. Even though it is categorized as coastal batik, in Madura Batik there are elements of palace batik as well as elements of foreign cultural patterns.

The Islamic element has a strong influence on the inspiration for Madura Batik motifs, especially traditional classical patterns. One of the proofs is the existence of a stylization process, in which the representation of living things must be changed into a new form of representation, but still retains its original identity. This concept is the advice in Islam which does not recommend the representation of living things in their original form. The majority of these processes are found in the variety of Madura Batik motifs, especially in the variety of classic traditional motifs.

Classical motifs are standard motifs that are the basic reference for the reproduction of Madurese batik and contemporary batik. So it can be concluded that stylization has directly become a standard reference for the reproduction of Batik Madura in the future. Apart from the stylization process, there are two other Islamic elements in the Madurese Batik motifs. The first is the *tumpal* motif, although not all Madura Batik motifs have it. The second is the technical concept of naming that emphasizes simplicity which represents the visual form of the motif.

Madura Batik as a Madurese cultural entity continues to adapt and innovate. One of them is the pattern motif grip deliberately modified to meet consumer needs. Classic traditional motif patterns that are rarely interested in are deliberately changed to keep up with the times for commercial purposes. The stylization process that has been applied so far is slowly being abandoned, combined with new figures such as certain landmarks or characters. This has an impact on the fading of the main characteristics of Madura Batik.

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