



# Women's Actualization in Batikization in the Penginyongan Area as an Effort to Explore Islamic Values

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## Abstract

This study examines the role of women in the batik-making tradition of the Penginyongan region, aiming to reveal the underlying Islamic values embedded within this cultural practice. Gender-based and drawing on cultural studies, this interdisciplinary research emphasizes that women's involvement in batik is not just a routine activity but an integral part of their artistic and spiritual expression. The findings of this study reveal that the actualization of women in batik-making in the Penginyongan area, as a way to explore Islamic values, manifests in two main aspects. First, the Divine value in batik, where the act of making batik is seen as a form of worship, bringing the artisans closer to God. The process of creating batik, accompanied by prayer (*wirid*), embodies the belief that work itself can be a form of devotion, with prayer serving as nourishment that enhances the work. Second, the Human value in batik is reflected in the perseverance and appreciation for beauty embedded in the craft. The traditional techniques passed down through generations reflect local wisdom, with the use of natural materials for coloring and the motifs drawn in the batik symbolizing values of wisdom, harmony, and simplicity.

**Keywords:** Women; Islamic values; *Batik*; Penginyongan area

## 1. Introduction

According to Iwan Tirta,<sup>1</sup> batik has a long history in the archipelago as a garment imbued with noble values, creativity, and creation, from the Majapahit era to the formation of Indonesia, and has become a world heritage. In this long history, there is an interesting dynamic: batik, which was initially a royal product with sacred, symbolic values and related to the dimensions of life, then spread to society through various innovations and creations. As a result, batik has now become a part of the lives of Indonesian people with multiple variations, fashions, and models that have fused noble values with popular culture.

<sup>1</sup> Iwan Tirta and Gareth L. Steen, *Batik: A Play of Life and Shades* (Jakarta: Gaya Favorit Press, 2009), 8.

Batik (as clothing) in Islam serves as a covering for the private parts and has Islamic connotations. In its creative creation, batik is not merely clothing, but also contains Islamic values rarely touched upon: namely, the effort to incorporate motifs, patterns, and symbols. This creative idea becomes the inspiration for realizing clothing that has noble values. The influence of Islam provides knowledge to society to dress modestly (based on a very striking tendency as the dynamics of sharia and Sufism develop). Evidence of this is the presence of several elements of Javanese art and culture that have Islamic content and are composed of elements of sharia and values of monotheism. This acculturation forms the belief and steadfastness of the Javanese in understanding Islam. Another evidence is several books brought from Arabia and then written using the Arabic Pegon script as learning materials in Islamic boarding schools.

The history of batik in Indonesia encompasses various cultural, social, and economic aspects, with its historical function as a symbol of social status, wealth, and its essential role in traditional ceremonies and daily life.<sup>2</sup> Batik motifs can often be identified by their region of origin or the family of the maker, with some conventional motifs signifying certain statuses and even permitted only to be worn by royal families such as the Yogyakarta and Surakarta palaces. Although there are various types and patterns of traditional batik, each motif reflects the philosophy and culture of its region, demonstrating the richness of Indonesian culture. This diversity makes batik not just a patterned cloth, but a work of art that represents the identity and philosophy of the Indonesian people, affirming its position as a cultural heritage rich in meaning and value.

Women have played a vital role in the batik-making process since ancient times. In various regions of Java, women are seen as the primary preservers of batik traditions, with skills passed down through generations. In the past, batik-making was not merely a hobby, but a source of livelihood for many Javanese women. This work requires a high level of patience and skill, making batik an exclusive art form. Therefore, the perseverance and dedication of these female batik artisans have contributed significantly to preserving and developing batik as an Indonesian cultural heritage.

The central role of women in the batik tradition aligns with the concept of feminism, which highlights women's struggles and contributions in preserving and developing cultural heritage. Feminism, which aims to achieve gender equality, is relevant in the context of batik culture, where women often face social and economic challenges.<sup>3</sup> In the batik industry, feminist values are reflected through efforts to empower women and recognize their contributions.<sup>4</sup>

This research will utilize existential feminism to explore how women can exist in society by developing creative ideas grounded in Islamic values, as expressed in batik. This research is crucial for mapping batik in the current era, as it is influenced by fashion and spans culture, art, and the market. It is women who play a significant role in its preservation and can accentuate Islamic and local cultural values. This research seeks to understand the actualization of women in batik production in the Penginyongan area as an effort to explore Islamic values.

<sup>2</sup> Nurhijrah, Nurhijrah. "Pelengkap busana bersifat aksesoris." *Penerbit Tahta Media* (2024).

<sup>3</sup> Rusadi, Rofiq Muhammad, Gian Sugiana Sugara, and Feida Noorlaila Isti'adah. "Effect of mindfulness-based cognitive therapy on academic grit among university student." *Current Psychology* 42.6 (2023): 4620-4629.

<sup>4</sup> Faiqoh, Puput, and Liliek Desmawati. "Pemberdayaan Perempuan Melalui Home Industri Batik Sekar Jagad Di Dusun Tanuraksan Desa Gemeksekti Kabupaten Kebumen." *Lifelong Education Journal* 1.1 (2021): 23-34.

## 2. Method

The research on “Women’s Actualization in Batik Making in the Penginyongan Region as an Effort to Explore Islamic Values” is a gender-based research with cultural studies. This interdisciplinary study was conducted because women’s involvement in batik is not just a routine activity but also a form of artistic practice. The research, which began in March and ended in August 2024, traces the history of women’s involvement in batik-making in the Penginyongan region through documents, interviews with batik makers, and field observations conducted with research assistants to facilitate recording. This diversity can be seen in the Penginyongan region, which consists of Banyumas Regency, Banjarnegara Regency, Cilacap Regency, Kebumen Regency, Tegal Regency, Tegal City, Purbalingga Regency, and Brebes Regency. Each region has its own diversity, patterns, motifs, styles, history, and the role of women.

Primary data in the research on the role of women in batik making in the Penginyongan area were obtained from interviews with batik makers and cultural figures in the Penginyongan area, photographs of batik making and marketing activities, and observations. Secondary data on the role of women in batik making in the Penginyongan area were obtained from writings in scientific journals, print and electronic news, theses, dissertations, research reports, and historical writings related to batik and women’s activities in batik making in the Penginyongan area.<sup>5</sup>

## 3. Result and Discussion

Religion has a significant influence on the concept of clothing in the Indonesian archipelago, with its teachings regarding taboos and permissible areas for identification. Islam holds that men should cover their bodies from the navel to the knees, but it is more modest if their bodies are also covered. Meanwhile, women are only permitted to show their palms and faces for identification. This means that Islam has provided the people of the Indonesian archipelago with knowledge of proper dress.

Clothing production is closely linked to subsequent processing: spinning fiber into yarn, yarn into fabric, and, finally, fabric as a finished product. Fiber, the smallest unit of various textiles, is made from special raw materials with specific lengths and diameters and possesses identifiable microscopic, physical, and chemical properties. To be suitable for clothing and to have a length greater than its diameter, the fiber must be flexible and strong enough to withstand the tension of various manufacturing processes. The fiber must be inexpensive, readily available, and durable. In addition, the fiber must be suitable for all conditions, both in terms of temperature and texture, be able to absorb dyes, be comfortable to wear, and be easy to clean using specific methods.<sup>6</sup> The unique creativity of the Javanese people, expressed in images of their surroundings on clothing, is an effort to make clothing easier to clean and to make it stand out from others. Although batik in royal circles has historical value and its own reasons, certain batik is worn only on certain occasions.

### a. The Value of Ubudiyah (Batik as Part of Worship)

Batik is a manifestation of this symbolic act, intended to be applied to all the centers of control of desire and consciousness. Through clothing, people can control their desires and consciousness.

<sup>5</sup> M. Ajib Hermawan, *Ensiklopedi Batik Penginyongan*. Penerbit Saizu Publisher, 2023.

<sup>6</sup> Nyoman Kutha Ratna. *Metodologi Penelitian: Kajian Budaya Dan Ilmu Sosial Humaniora Pada Umumnya* (2010).

With closed clothing, they are exposed to the heat of the tahlil verses. Therefore, clothing is worn starting from the center of the chest, in the middle of the forehead, above and below the right breast, and the left breast. Below the navel is the implementation of the beginning of the recitation of the tahlil verses, as it is the center of the human body's creation process. The implementation of this clothing is intended to suppress and prevent the entry of khatir (trajectories of thoughts and fantasies) into the heart, so that all that is remembered and felt in the hearts of the congregation is God alone.

A batik artist from Gumelem, Banjarnegara, she said that when creating batik motifs, she recites prayers (dzikir) thousands of times.

*Nek damel motif ya wirid ngantos ewon. Supados damel niku gampil, motife niku nggih asrep, dipandang kewes.*

When creating a batik motif, thousands of dhikr prayers are performed. This ensures the motif is easy to make, pleasing to the eye, and harmonious.

The interview excerpts show that the batik-making process can bring batik artisans closer to God. Making batik is viewed as part of worship: with wirid (recitation of the Qur'an) and the belief that work is worship. Prayer, accompanied by this effort, is like fertilizer that nourishes the ongoing endeavor. In this regard, dhikr (remembrance of God) performed in praising God's name while creating batik motifs can improve performance because it involves contemplation on God's greatness. Making batik can also be interpreted as creating a life story through symbolic images. Therefore, contemplating God's greatness can provide an abundance of productivity in the creation of creative ideas. Dhikr in the making of batik is carried out in a balance between knowledge, reflection on life, and recognition of God's greatness as creator. In Surah at-Taubah, verse 105, it is explained that:

*Say (Prophet Muhammad), 'Work! Then Allah, His Messenger, and the believers will see your work. You will be returned to the One who knows the unseen and the visible. Then He will inform you of what you have been doing.'*

Say (to the Prophet Muhammad), "Work! Then Allah, His Messenger, and the believers will see your work. You will be returned to the Knower of the unseen and the seen. Then he will inform you of what you used to do."

From this verse, it can be seen that Allah commanded humans, through the Prophet Muhammad (peace be upon him), to work for the benefit of all who work, so that Allah will reward them for their work. Benefiting others will, in turn, reward those who receive it. Furthermore, work intended for Allah will be beneficial in this world and the hereafter, with multiplied rewards. Therefore, creating batik motifs accompanied by prayer will bring numerous benefits to others and to oneself.

Worshippers use not only their spirit but also their body. Worship is the unity of body and spirit, committed to submission and obedience to God. The human body is composed of soil, which possesses animalistic qualities that must be covered, but the spirit's existence can be realized through the body. These two elements are inseparable. A spirit without a body must pass on to another realm, while a body without a soul becomes a body or corpse.

Meanwhile, batik as a form of worship in Cilacap emerged through its use in sadranan rituals. Batik, as a covering for the private parts, carries specific symbolism in its motifs. Therefore, Euis Rohaini<sup>7</sup>, the manager of Batik Rajasa Mas in Maos, Cilacap, admitted to frequently receiving orders to create batik with specific motifs for ritual events.

The various Rajasa Mas batik motifs certainly have diverse meanings and philosophies. One of them, the Ladrang Manis motif, is related to Islam. This is because several Maos motifs originated in the customs of the Maos people themselves, the majority of whom are Muslim. According to Tonik (interview July 7, 2024), the owner of Rajasa Mas Maos batik, the Ladrang Manis motif was inspired by the name of a cake, “Kue Ladrang.” The object in this cake is usually a lung gadung, an object used for food-producing plants such as corn, rice, and wheat. The philosophy of the Ladrang Manis motif itself is as a logistical supply in a region, which is one of the codes of Prince Diponegoro’s war<sup>8</sup> (Ayasofia, 2021: 8). Meanwhile, the Maos people usually make Ladrang Kue to celebrate the Islamic holiday, namely Eid al-Fitr. Eid al-Fitr is an Islamic tradition that began in the year 2 Hijri, coinciding with the Muslim victory in the Battle of Badr and a holiday from the Jahiliyah era, and has remained a tradition for Muslims, especially the Maos community (Islam.nu.or.id). This tradition inspired the owner of Rajasa Mas batik to create a motif called Ladrang Manis. The inspiration for the Rajasa Mas batik motif is drawn from various customs practiced by the Maos community.

b. Abstraction of the Value of Monotheism in Batik

The symbolic value of the Babon Angrem motif is that humans have the character of “seneng tapa brata,” which is happy to be involved in a struggle; the ritual of something he wants is incubated and fought for. Depicting the Banyumas people who like to struggle in facing life’s problems. There are 4 rituals performed by the Banyumas people that are worth noting, namely Mutih, Ngrowod, Ngebleng, and Nganyeb. Prihatin, carried out by the Banyumas people, is concerned in restraining worldly desires by means of “Mutih” and meditation. Mutih is a ritual in which one eats only white rice and drinks water for a certain period of time, for example, 30 days, 40 days, or even 100 days.

The Sufis’ quest to become “true human beings” by striving to develop a connection with the divine realm is continually pursued through their feelings. The Sufis’ feelings within the imaginal realm, where the cosmos meets, are expressed in poetry. Therefore, the motifs become deeply mystical, encompassing a range of feelings concerning the imaginal realm that are never seen by ordinary human eyes. The involvement of these feelings helps uncover hidden textual doors. Feelings lead to involvement. Through this totality, knowledge and insight emerge, revealing hidden veils. This is evident in the Kembang Ambring motif below.

<sup>7</sup> Interviewed with Euis Rohaini, owner of Batik Rajasa Mas, Maos Cilacap, on 3 July 2024 in Cilacap

<sup>8</sup> Ayasofia, A.A, & Ratna Endah Santoso. “Pengembangan Batik Tulis Maos dengan Motif Cerita Perang Diponegoro untuk Dress” *Jurnal Arty : Jurnal Seni Rupa*. Vol.10 (1) 2021



Picture. 1  
Ambring Flower Motif Batik

This batik motif features unique interconnected flower shapes. The Kembang Ambring motif signifies unity, a unity intended to unite against the enemy. Prince Diponegoro and his troops fought against the Dutch colonialists. The meaning is evident in the image of small flowers intertwined with their stems, seemingly joining together.<sup>9</sup>

In Islam, unity is a strength for Muslims, a feared enemy. In fact, the cause of the weakness of Muslims is division within their own community (Admin Syariat Islam, 2017). In the Quran, unity is the goal of sharia, and it is paramount in Islam. All humans living on this earth are one. Nothing distinguishes one from another except their devotion to Allah SWT. Maintaining unity is crucial because it preserves life on earth without division.<sup>10</sup> This is in accordance with the word of Allah in Surah Ali Imran verse 103.

And hold fast, all of you together, to the rope of Allah, and do not be divided. And remember the favour of Allah upon you when you were enemies, then He brought your hearts together, so by His favour of His grace, you became brothers, even though you were on the brink of the abyss of Hell, and Allah saved you from it. Thus does Allah make clear His signs to you, that you may be guided.” (Q.S. Ali Imran: 103)

“And hold fast, all of you to the rope (religion) of Allah, and do not separate yourself, and remember Allah’s favor upon you when you were enemies (during ignorance), then Allah united your hearts, so that by His grace you became brothers, while (at that time) you were on the edge of the abyss of Hell, then Allah saved you from there. Thus, Allah explained His verses to you so that you may be guided.” (Q.S. Ali Imran: 103)

The verse above contains the meaning of a call to unite together to help your fellow believers to strengthen the bonds of unity between religions, and do not be hostile, let alone to the point that you become angry and hate each other, which will ultimately destroy you. This verse is in line with the meaning of the motif contained in the ambring flower motif. Their unity and unity in fighting the Dutch colonialists made Prince Diponegoro’s troops the main factor in the strength of his forces in fighting the colonialists (Nuonline).

<sup>9</sup> Kompas.com, 2017

<sup>10</sup> Siti Nazlatul Ukhra and Zulihafnani, Konsep Persatuan dalam Al-Qur’an dan Relevansinya dengan Pancasila Sila Ketiga, Tafse: Journal of Qur’anic Studies Vol. 6, No. 1, pp. 111-125, January-June 2021

In the words of the Prophet:

‘A believer to another believer is like a building, some of them strengthening others, and he intertwines his fingers.’ (HR. Bukhari dan Muslim).

As Muslims, we should unite to strengthen our relationships and communication with one another. This requires solidarity, working together, and mutual support to ensure a strong foundation, defense, and resilience against enemies.

Another motif that demonstrates the abstraction of monotheism’s value in batik is the Cebong Kumpul motif, as shown in the following image.



Figure 2  
Cebong Kumpul Motif

This motif also features a unique image of tadpoles (animals) gathered together, neatly lined up. The Sedekah Info YouTube video, “Sot Tonik Explains the History of the Cebong Kumpul Batik Motif,” explains that the meaning of the Cebong Kumpul batik motif is “gathering.” In ancient times, wearing this motif meant troops were ready to gather and line up neatly in preparation for battle. This motif also served as a code for war in ancient times. Those who wore this batik motif were also chosen due to its highly sacred nature.

In Islam, gathering or building a shared commitment reflects faith. Humans are social creatures; they cannot live alone and inevitably need each other. In fact, the essence of Islam is measured by establishing communication with other living beings (Hasyim, 2014). Allah has explained the unity of Muslims when fighting their enemies in Surah Al-Hajj, verse 39.

“It is permitted (to fight) for those who are being fought, because indeed they have been wronged. And indeed, Allah Almighty helps them.” (Q.S. Al-Hajj: 39)

This verse explains that Allah has permitted Muslims to fight groups of people who have oppressed them. This letter explains the oppression carried out by groups of infidels in Mecca, and Allah SWT tells believers to remain patient with insults, expulsions, boycotts, and even death threats. After the migration to Medina, Allah permitted the believers to fight the disbelievers for their oppression while in Mecca for self-defense, religious defense with evidence of the Battle of Badr, with the help of His angels.

Feelings such as love and longing for God are so present in everyday life that those who do not directly enter the imaginative world find it difficult to express them through these forms.

Of course, human romantic relationships with God in Sufi terms contain joy, sorrow, suffering, happiness, and much more. These areas of feeling can be entered as imaginative spaces. There is a “sublime knowledge” that reveals secrets in intuitive movements, which guides humans to find knowledge in the realm of imagination. This term was later called by William C. Chittick the “imaginary world,” a realm of feelings that exceed logic, which endows language with a soul (read: content). From an Islamic perspective, Ismail Raji al Faruqi revealed the efforts of Muslims since 255 AD by Al Jahiz to study the Qur’an as a work of art that possesses beauty (read: aesthetics in the Qur’an) and miracles that make it very unique.

This same concept is also reflected in Javanese batik, a form of clothing filled with symbols based on the noble values of local culture. A deeper examination of the patterns and motifs in batik leads us to live in harmony. The Javanese worldview has been formulated to be transformed throughout life from the past to the present to achieve balanced interactions.

#### **4. Human Values in Batik**

Islam exerts a significant influence on Javanese dress codes. Islam aligns with Javanese culture, which also offers hidden teachings: symbolic realities that can be traced through etymology, epistemology, and ontology. This concept aligns with Islam, which provides flexibility in the way of life. Therefore, Javanese people understand Islam as a way of life, encompassing well-being, harmony, balance, and tranquility, embodied in ethics as a social institution. In this context, the concept of proper dress is considered a life principle because it fosters harmony between humans, the body, and the environment.

The lifestyle of Javanese Muslims is closely tied to palace traditions and to those of agrarian societies. However, the teachings of agrarian societies typically also originate from the palace. Some references to agrarian societies include the concepts of Panembahan Senopati (King of Mataram) intermingled with the teachings of Sunan Kalijaga. This is evident in the way auspicious days are determined, the Javanese primbon (Indonesian calendar), and the depiction of a person’s character based on the day. Meanwhile, in their practice of prayer, they always pray to Allah SWT, the only power that exists in the universe.

Islam teaches humans to purify both body and soul for a peaceful mind. Purity also extends to the physical, including clothing and accessories. This process places greater emphasis on hands-on training and practice, emphasizing *zauq* (feelings), so that what is being trained is not the sharpness of reason (brain intelligence), but rather the sharpness of the heart (soul’s feelings).

##### **a. The Value of Perseverance in Batik Making**

Through the concept of *tawhid* (the oneness of God), humans are encouraged to be patient and sincere in understanding the universe’s various responses to them and their destiny. In the essence of knowledge, this concept is a “true teaching” to always be open to other knowledge, with a level of self-cleansing (heart and soul), an open nature to accept various circumstances, and the ability to control oneself amid various turbulent desires. With the assumption that everything in this world belongs to God, humans will not be greedy and will not fulfill unlimited desires. Knowledge of the Oneness of God for every human being is fundamental to destroying anthropocentrism that is negligent of the existence of creatures around them.

The perseverance in making batik is evident in the historical profile of Batik Rajasa Mas Cilacap. Batik Maos at Rajasa Mas was established at the end of 2007, to be precise. Batik Raja Samas Maos was inspired by the glory of Maos batik from 1950 to 1970. Why was that year called the glory of Maos batik? That year was the year of increasing sales of Maos batik, when one cloth cost 3 grams of gold in the market. However, since 1980, Maos batik has experienced a decline in sales. This was due to competition from Pekalongan batik and Solo batik. Of course, the price is more affordable than Maos batik. Due to this concern, a place for batik-making in Maos was finally established: Rajasa Mas Maos, founded by Tonik Sudarmaji and his wife, Euis Rohaini. The almost extinct Maos batik inspired the establishment of Rajasa Mas Maos batik. Maos batik still exists and is preserved at the Rajasa Mas Maos gallery in Cilacap.

Currently, Maos batik is collaborating with contemporary or home-made motifs. Maos batik has even gone international, representing ASEAN. Currently, Maos batik artisans in Raja Sambas have young handicrafts. This allows young people to continue making batik with Maos motifs in collaboration with contemporary ones. The idea for designing Maos handicrafts is to innovate with motifs, depicting scenes from the Diponegoro war era. The innovative motifs featured are a collaboration between original Maos batik motifs, including flora, fauna, and geometric shapes, with depictions of the Diponegoro war, to commemorate the use of Maos batik as a cipher during the Diponegoro war<sup>11</sup>.

With a pure mind and heart, it's easier for humans to control themselves. This self-control can bring a person to harmony and allow them to carry out everything wisely. Sachiko Murata (2003: 6) explains that the effort to live daily life with awareness is as if one is presenting God within oneself. Of course, this cannot be done in a physical form, but rather in the form of a feeling that God always sees everything one does. The presence of God, who can always see, hear, and know everything, will foster honesty and discipline. This form of awareness can arise suggestively within oneself, but it can also be a form of temporal awareness with a system of knowledge that has been integrated.

Meanwhile, one concrete example is the art of Banyumas batik. The process of making Banyumas batik involves traditional techniques passed down through generations. Local wisdom is reflected in the use of natural materials for coloring, as well as in the methods for drawing motifs that reflect the values of wisdom, harmony, and simplicity. The motifs used in Banyumasan batik are often inspired by nature and the daily lives of local people, such as leaf, flower, and animal motifs.<sup>12</sup> The richness of Banyumasan batik motifs is reflected in various studies, including<sup>13</sup> examination of motifs such as serayuan, lumbon, bumbon, jae rajang, pring, gethuk goreng, bawor, manggaran, and kawungan.

Each Banyumasan batik motif has a meaning and philosophy that reflects the local wisdom of the local community. According to Mr. Anto Djamil, a Banyumasan batik expert<sup>14</sup>, the lumbon

<sup>11</sup> Ayasofia, A.A, & Ratna Endah Santoso. "Pengembangan Batik Tulis Maos dengan Motif Cerita Perang Diponegoro untuk Dress" *Jurnal Arty : Jurnal Seni Rupa*. Vol.10 (1) 2021

<sup>12</sup> Hana Saraswati, Ery Iriyanto, Hermi Yuliana Putri, "Batik Banyumasan: Sebagai Identitas Masyarakat Banyumas" LPPM Universitas Negeri Semarang (2021)

<sup>13</sup> Nur Tsabitah Arsa, "Eksplorasi Batik Banyumas sebagai Sumber Pembelajaran Matematika (Studi Etnomatematika di Rumah Batik Anto Djamil Sokaraja Kabupaten Banyumas). Skripsi thesis, UIN Prof. K.H. Saifuddin Zuhri Purwokerto. (2022).

<sup>14</sup> Agustina Setyaningrum and Kusno. "Etomatematika: Eksplorasi Konsep Transformasi Geometri Pada Batik Banyumasan" *Jurnal Derivat*, Volume 11 No.2 Agustus 2024

motif is one example of batik rich in meaning. Using red, green, and yellow, this motif symbolizes the lumbu (taro leaf), which is often used in typical Banyumas dishes such as buntil. In addition to depicting the richness of local cuisine and the community's relationship with nature, the lumbon motif also symbolizes steadfastness and resilience against temptation (Ratnadewi et al., 2021). This symbolic meaning reflects the moral values held dear by the Banyumas people, making the lumbon motif not only a decorative element but also a reflection of the local philosophy of life.

b. The Value of Beauty in Batik

The manifestation of morality toward God through compassion can be established with anyone. Humans are advised to recite the name of Allah, the Most Gracious and the Most Merciful, in various aspects of their lives. The recitation of the Basmalah (the Arabic word) is a manifestation of compassion in everyday life. Through God's mercy, creatures' lives are made easier, or their burdens are lightened. Through this recitation, the self remains vigilant in forming a dialogue with other creatures. Therefore, the concept of the Basmalah emerged as an intention for human actions. A sincere intention is a clear heart, an essential foundation of human morality. With a clear heart, it is easy for a person to receive God's light regarding what is permissible and what is not.

Najendra, a batik artisan in Sokaraja, creates tie-dye batik using his own unbleached cotton and natural dyes from tom, noni, and pace trees, producing a brick-red color. His batik-making has piqued residents' interest, leading them to become batik artisans. The practice has even spread to the Maos region of Cilacap.<sup>15</sup>

After raising awareness of batik culture, Rajasa Mas batik introduced Maos batik to people outside the Maos area by participating in the Jakarta exhibition, specifically the Adiwastra Nusantara Exhibition. All batik designs were included in the exhibition because, at that time, the government was very keen to maintain batik as part of Indonesian culture, so that Malaysia would not claim it as its own. Iwan Tirta is known as a world batik maestro. After seeing Maos batik motifs at the exhibition, he was interested because the Maos motifs were sought after and needed to be preserved so they would not disappear or be claimed by other countries. Unexpectedly, within three days at the Maos batik exhibition, all the pieces were sold out. Until then, Rajasa Mas batik had the potential to elevate batik artisans, and after the exhibition, the number of Maos batik artisans increased steadily from 20 to 80.

Batik Rajasa Mas also won first place at the national level in the entrepreneurship category. Furthermore, Maos Batik has represented ASEAN (Association of Southeast Asian Nations) in Jordan, India, and Bangladesh as a youth pioneer, thanks to the government's continued promotion of the brand. National seminars, workshops, training, and batik coaching are held in various regions as part of an effort to develop batik artisans in each region.

As for the Maos batik motif itself, it can be said that the Rasaja Mas batik has successfully brought together 1,883 motifs. For example, the Srandil, Selo, Kawunganten, Gandrungmangu, and Gandrung Manis motifs. Over time, the development of Rajasa Mas batik has advanced and its motifs have increased to the present day. Furthermore, each Maos batik motif certainly has a philosophy, derived from scientific research, that breaks down the meanings contained within

<sup>15</sup> Yohanes Primus Supriono, *Ensiklopedia The Heritage Of Batik, Identitas Pemersatu Kebanggaan Bangsa*, Penerbit Andi (2024)

it. For example, the cebong kumpul motif has a philosophical meaning used as a code for Prince Diponegoro's war. Similarly, when people are found wearing cebong kumpul motifs, it indicates a group's readiness to go to war when ordered. According to history, this motif was once sacred, and only highly respected and revered people could wear in.

Furthermore, other research has shown that young people prefer small, contemporary motifs that lack a philosophical basis. This has led to the emergence of batik with a single, meaningless gowok fruit theme. However, many people under 45 prefer small motifs, bright colors, and a single theme. The Maos motif is inspired by things they see while walking, contemplating, and discussing with others, which are interesting to the owner of Rajasa Mas batik and worth incorporating into their batik motifs. For example, during a visit to Nusakambangan, they created a coral reef motif inspired by Nusakambangan, which was incorporated into batik cloth. Furthermore, Maos batik motifs are developed by combining motifs, resulting in thousands of motifs from two pieces of cloth. Over the years, Rajasa Mas batik has continued to develop and improve, so it's no wonder that Maos batik has maintained its existence to this day.

## 5. Conclusion

The actualization of women in batik production in the Penginyongan area represents an effort to explore and express Islamic values. First, the Divine value in batik is evident. The act of making batik brings artisans closer to God, with the process viewed as an act of worship. Accompanied by wirid (reciting prayers), the belief that work itself is worship elevates the act of batik-making to a spiritual practice. Prayer during the process nourishes growth in the craft. In this context, the act of dhikr praising Allah's name while creating batik motifs enhances performance by encouraging reflection on the greatness of God. Batik-making can also be seen as the creation of a life story, symbolized through the imagery woven into the fabric. The abstraction of monotheistic values in batik is deeply connected to four spiritual rituals practiced by the Banyumas people: Mutih, Ngrowod, Ngebleng, and Nganyeb. "Mutih" is particularly significant, involving a period of consuming only white rice and drinking water for an extended duration (e.g., 30, 40, or even 100 days) as a form of spiritual discipline to restrain worldly desires. Second, the Human values in batik are manifested in the perseverance and beauty reflected in the batik-making process. The traditional techniques of Banyumas batik, passed down through generations, reflect local wisdom. This includes the use of natural materials for coloring and drawing motifs that embody values of wisdom, harmony, and simplicity. Many motifs in Banyumas batik are inspired by nature and the everyday lives of local people, such as leaves, flowers, and animals. However, younger generations are drawn to smaller, more contemporary motifs that often lack the deeper philosophical meaning embedded in traditional designs. This shift has led to batik featuring motifs like the simple, unembellished gowok fruit, which lacks the rich symbolic value of its predecessors.

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