

## CHAPTER II

### GENERAL DESCRIPTION OF YOGYAKARTA BATIK UMKM

#### 2.1 History of Yogyakarta's Batik

The word *batik* came from Javanese language and absorbed from the root word *tik* which refers to a handicraft that is smooth, soft, and detailed work that contains elements of beauty and art. The word *tik* also could refer to the making process of the pattern in the fabric that is “dotting” (*menitikkan*) candle with a tool called *canting* that would turn into a pattern consisted of dots and lines. In other words, the meaning of *batik* could also indicate two things, such as the processing techniques and design of the patterns. In terms of production technique, *batik* refers to a dyeing method that uses wax as a resist material to prevent dye penetration on fabric (wax-resist dyeing). In terms of design patterns, batik is defined as fabric or clothing created using this technique, characterized by distinctive patterns.

Batik is an established concept for centuries to the citizens of Yogyakarta. Long before UNESCO (United Nations Educational, Scientific, and Cultural Organization) acknowledged the existence of Indonesian batik on October 2, 2009, the people of Yogyakarta were already familiar with it. As one of the cities where batik has flourished in Indonesia, the use of batik in Yogyakarta has become an integral part of its culture.

Batik has long been woven into the fabric of daily life in Yogyakarta. Within the royal palace environment, batik has been an essential element of attire, used both for daily wear and traditional ceremonies. Beyond the palace, batik has also been commonly used as carrying cloth, whether for carrying babies or goods.

Despite modernization and the passage of time, its function has remained largely unchanged. In fact, the use of batik has expanded, from being primarily associated with traditional clothing to now encompassing roles in decoration and even as an investment.

**Figure 2.1 Sri Sultan Hamengku Buwono X is seen wearing a batik with the Parang Gendreh Ceplok Nagara pattern on a white background**



Source: Berita Jogja, 2024.

The distinctive batik of Yogyakarta has deep ties to the history of the rise of the Mataram Islamic Kingdom, founded by Panembahan Senopati. While establishing Mataram, Panembahan Senopati frequently engaged in meditation and spiritual journeys along Java's southern coast. The sight of the crashing waves against the cliffs and coral walls is said to have inspired him to create the Parang batik pattern. This pattern eventually became one of the signature designs of Mataram attire.

In 1755, the Giyanti Agreement split the Mataram Sultanate into two parts: the Surakarta Sunanate and the Yogyakarta Sultanate. As part of this division, royal assets, including cultural heritage, were shared between the two regions. Notably, the traditional attire of the Mataram Palace, including batik, became the exclusive property of the Yogyakarta Palace. This distinctiveness has been preserved to this day, particularly in its pattern and colors. The batik patterns, dominated by earthy tones, became the foundation of Yogyakarta's signature batik style.

Initially, the evolve of batik designs was narrowed to the palace surroundings. Batik-making was part of the education for noble daughters within the palace walls, encompassing the appreciation of fine aesthetics and mastery of intricate batik techniques. This was seen as a form of cultivating sensitivity, patience, and perseverance.

At that time, the process of making batik was carried out exclusively by queens and royal princesses, assisted by female palace servants (Abdi Dalem). Over time, unfinished batik pieces were gradually allowed to be taken outside the palace to be completed at the homes of the Abdi Dalem. As they worked on batik nearly every day, the desire among the Abdi Dalem to create batik for themselves emerged. Consequently, the practice of batik-making spread to other palace families, including the wives of the Abdi Dalem and royal soldiers. Among the general population, people who often saw palace families wearing batik became interested in adopting it themselves.

Over time, batik's charm extended beyond the palace walls, making it accessible to all segments of society. As it spread, new patterns were introduced,

each developing into a distinct symbol for various groups. There were 'keraton batik' and 'larangan batik,' reserved exclusively for royalty and royal relatives; 'sudagaran batik,' worn by the economically affluent who were not of royal descent; and 'petani or rakyat batik,' used by farmers and the general public. In this context, batik also became a marker of social identity within the community.

**Figure 2.2 Batik farbric is used as a ceremonial equipment in Javanese culture**



Source: Kraton Jogja, 2017.

The use of batik pattern according to social groups has faded over time. Today, many members of the general public wear patterns that were once restricted to kings, queens, and their descendants. In line with the times, these restrictions are no longer enforced outside the Yogyakarta Palace. Unfortunately, people sometimes wear batik patterns inappropriately, choosing them based solely on preference without understanding their intended use. For example, using pattern meant for funeral ceremonies at wedding events.

While understanding the philosophy behind each batik pattern is not mandatory, knowing the process of making batik and the meaning behind its patterns can provide a deeper appreciation that batik is more than just decorative fabric. Each stroke of wax on batik cloth is akin to a prayer. It is an expression to the Creator, manifested in patterns and colors—a hope from the maker for the wearer.

Even though at first batik was only worn by the royal families of the Yogyakarta and Surakarta palaces, but now it is used by people from various walks of life (Suryaningsum et al., 2019). On October 2, 2009, batik was recognized as a World Heritage by UNESCO (Suryaningsum et al., 2019). During the 50th anniversary celebration of the World Craft Council (WCC) from October 18-23, 2014, in Dongyang, Zhejiang Province, China, Yogyakarta was designated as the World Batik City.

The characteristics of Yogyakarta batik include its base colors, such as brown, black, and white. Most of its patterns consist of geometric patterns, each with its own meaning and designated for specific events. The production of Yogyakarta batik follows specific traditional standards. Expanding the variety of Yogyakarta batik patterns and colors could help attract more tourists to visit Yogyakarta and purchase its batik products. The rapid development of Yogyakarta can be leveraged to further promote Yogyakarta batik, increasing its recognition and popularity. Preserving traditional Yogyakarta batik by maintaining the historical significance and meanings within each pattern is crucial for sustaining Yogyakarta's title as the World Batik City and supporting the city's identity as a

cultural smart city (Tanjung et al., 2019). Below is an example of a typical Yogyakarta batik patterns:

**Figure 2.3 Yogyakarta batik patterns**



Source: Kraton Jogja, 2017.

## **2.2 Batik MSMEs in Yogyakarta**

There are 128 Batik Micro, Small, and Medium Enterprises (MSMEs) in Yogyakarta.

## **2.3 MSMEs Identity**

The respondent's identification is a generic description that includes some information about the responder.

### **2.1.1. Data on Batik MSMEs in the Special Region of Yogyakarta that Use QRIS**

Of the 128 Batik MSMEs in Yogyakarta, 86 MSMEs utilize QRIS, and thus all of them are included as research samples.

### 2.1.2. Company Characteristics Based on the Duration of MSME Operations

The table as follows are the aspects of companies based on the duration of their operations. It is categorized into three ranges: less than 1 year, between 1 and 3 years, and more than 3 years. The explanation is as follows:

**Table 2.1 Duration of MSME Operations**

No	Durations	Quantity	(%)
1	< 1 year	4	4,65
2	1-3 year	26	30,23
3	> 3 year	56	65,12
	<b>Total</b>	<b>86</b>	<b>100</b>

*Source: Processed primary data, 2024*

In reference to the research conducted with 86 respondents, the MSMEs are predominantly dominated by those with an operational duration of more than 3 years, totaling 56 (65.12%). MSMEs with an operational duration of less than 1 year account for 4 (4.65%), while those with an operational duration between 1 and 3 years comprise 26 (30.23%).

### 2.1.3. Company Characteristics Based on the Duration of MSMEs Using QRIS

**Table 2.2 Duration of MSMEs Using QRIS**

No	Duration of MSMEs Using QRIS	Quantity	(%)
1	< 1 year	50	58,14
2	1-3 year	36	41,86
3	> 3 year	0	0
	<b>Total</b>	<b>86</b>	<b>100</b>

*Source: Processed primary data, 2024*

Based on the research conducted with 86 respondents, the duration of MSMEs using QRIS is predominantly represented by those that have used QRIS for less than 1 year, totaling 50 (58.14%), and MSMEs that have used QRIS for 1 to 3 years, which account for 36 (41.86%).

## 2.4 Respondents Identity

The respondent's identification is a generic description that includes some information about the responder.

### 2.4.1 Respondent Characteristics Based on Gender

The following will outline the characteristics of respondents based on gender.

**Table 2. 3 Respondent Characteristics Based on Gender**

No	Genders	Quantity	(%)
1	Male	36	41,86
2	Females	50	58,14
	<b>Total</b>	<b>86</b>	<b>100</b>

*Source: Processed primary data, 2024*

Based on the table above, it shows that most of respondents are female, totaling 59 (58.14%), while males account for 36 (41.86%).

### 2.4.2 Respondent Characteristics Based on Age

According to the output of the questionnaire distributed by the researcher to the respondents, it is evident that the minimum age required by the researcher is 18 years, which can be elaborated as follows:

**Table 2.4 Respondent Characteristics Based on Age**

No	Age	Quantity	(%)
1	21-25 years	13	15,12
2	26-30 years	15	17,44
3	31-35 years	17	19,77
4	>35 years	41	47,67
	<b>Total</b>	<b>86</b>	<b>100</b>

*Source: Processed primary data, 2024*

Based on the table above, it shows that most of the respondents are over 35 years old, totaling 41 (47.67%). Respondents aged 21 to 25 years amount to 13 (15.12%). Those aged 26 to 30 years comprise 15 (17.44%), while respondents aged 31 to 35 years total 17 (19.77%).

### 2.4.3 Respondent Characteristics Based on Education

**Table 2.5 Respondent Characteristics Based on Education**

No	Education	Quantity	(%)
1	Elementary Education (SD)	1	1,16
2	Junior High Education (SMP)	1	1,16
3	High Education (SMA/SMK)	22	25,58
4	Applied Bachelor (D1-D3)	6	6,98
5	Bachelor Degree (D4-S1)	48	55,81
6	Master Degree (S2)	8	9,30
	<b>Total</b>	<b>86</b>	<b>100</b>

*Source: Processed primary data, 2024*

The table above shows that the majority of respondents have an educational background of bachelor degree (D4-S1), totaling 48 (55.81%). Respondents with an elementary education (SD) account for 1 (1.16%), while those with a junior high school education (SMP) also total 1 (1.16%). Respondents with a senior high school (SMA/SMK) number 22 (25.58%). Additionally, respondents with an applied bachelor education (D1-D3) comprise 6 (6.98%), and those with a master's degree (S2) total 8 (9.30%).