

# Behind the Pattern: Maintaining the Sustainability of Local Cultural Wisdom in Batik Entrepreneurial Sector

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## ABSTRACT

In line with sustainable development, the goal of this research is to identify the people involved toward the meaning of Batik pattern and the action of regional government in arranging the regulation of "Geblek Renteng" innovation at Kulon Progo, Yogyakarta Special Province. The analysis method used qualitative and descriptive approaches involving five entrepreneurs / craftsmen and 30 customers. Firstly, to ensure the sustainability of cultural values, this study analysed the responses from business owners and customers about the name and meaning of Batik patterns. The result found limited knowledge in explaining the meaning of Batik so that it requires a cultural education for promoting these products. Secondly, the commercialization of "Geblek Renteng" aligns with the four goals of sustainable development so that it can improve economic growth and serves social welfare for the rural communities. In overcoming the limitation of the knowledge, this research generated the information related to the meaning of the traditional patterns such as "Sido Mukti, Sido Luhur, Sido Mulyo, Sido Asih, Gurdho Latar Kembang, Sekar Jagad, Kawung, Truntum, Parang, and Cuwiri". This information can be utilized to promote cultural products by embedding in the packaging or featuring on the online system. Thus, the government can use this result for enhancing the sustainability in Batik sector.

**Keywords:** *Batik entrepreneurship, meaning of pattern, sustainable development, local cultural wisdom*

## 1. INTRODUCTION

Batik is the harmonization of art and technology as the work of the ancestors of Indonesian society. Previously, the development of Batik was influenced by other cultures. Indonesia is located on the Asia trade route so that the process of acculturation and adaptation in Batik art is influenced by various cultures such as from India, China, Arabic, Malay, Dutch, Portuguese, and Japanese. This multiculturalism led to the development of Batik in Java Island which is not limited to the styles of Yogyakarta and Surakarta. However, it spreads in various regions e.g., Lasem, Tuzmi, Banyumas, Sukapura, and others. Therefore, the artistic value of written Batik has developed to an unparalleled level in patterns, manufacturing processes, and philosophies.

The visualization in the Batik pattern has a special meaning that reflects the cultural wisdom and customs of the Indonesian people. For these reasons, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) since 2009 has recognized it as the world's cultural heritage by the icon "Batik as Masterpieces of the Oral and Intangible Heritage of Humanity" [1] [2] [3]. The cultural wisdom in Batik art has been appreciated by the international community, thus this achievement must be preserved in order to inherit these cultural values for prosperity and pride for future generations. Therefore, this appreciation aligns with sustainable development whereas

the social culture becomes one of the domains in this program.

According to the World Commission on Environment and Development [4], "sustainable development is defined as a development that meets the need of the present without compromising the ability of future generations to meet their own needs". It signs that the activities should not ignore the welfare of future generations so that the preservation action is needed to save the cultural diversity in Indonesia. As the world heritage, the appreciation of Batik is important to be done by the current generations.

From an economic perspective, this cultural heritage provides opportunities for Batik enterprises. Hence, the adoption of sustainability in entrepreneurial activity is done through a sustainable entrepreneurship model [5]. Thus, the power of entrepreneurs should be enhanced through this approach. The study of [6] stated the domain consists of economic, social-cultural, and ecological dimensions. The stages are done gradually from a double-bottom line by combining two domains until the triple-bottom line by applying three domains. The entrepreneurs can adapt easily through these stages. Related to the cultural sustainability studies, [7] noted that Batik textile "is held in high esteem in Javanese society", because it has "aesthetic value" and "symbolic meaning" implicitly in each of its motives. This is inherent with the cultural value content so that the Batik enterprises should be empowered through a sustainability approach.

A study [8] stated that sustainable entrepreneurship harmonizes four domains, namely: cultural diversity, social equity, environmental responsibility, and economic viability, that enhance the pillar of sustainability. Furthermore, [9] introduced the quintuple bottom-line model which places five domains such as “economic, social, ecological, cultural, and ethical dimensions” for sustaining the entrepreneurship sector. Then, [10] improved a quintuple helix model as an approach for ensuring the sustainability. The continuous innovation was done through five sub-systems such as economic, education, politics, media-based & culture-based public, and natural environment. These studies highlighted the social-cultural dimension as a part of sustainability, so the accompanying of the enterprises must be done through a sustainable entrepreneurial system.

When applying the heuristic approach, they need to collaborate with stakeholders. Some regions in Indonesia have a specific pattern so that it could be created as branding for the region such as Cirebon Batik, Pekalongan Batik, and Banyumas Batik. Therefore, the appreciation could be synergized with regional regulation in order to foster the economic growth through improving awareness toward social welfare and local cultural wisdom. The regional government should involve some parties to embody the sustainability programs into sustainable enterprises.

Practically, the development the local economic has been done through the innovation in Kulon Progo. As a part of the special region of Yogyakarta Province, this society has the root of culture and experience related to Batik. Thus, the innovation of “Geblek Renteng” has motivated the craftsmen / entrepreneurs in sustaining the local enterprises and creating an identity for the region [11]. Furthermore, it inspires other regions to pursue the goals of sustainable development or SDGs.

In grabbing opportunities, the craftsmen should understand the meaning of the patterns as value creation. It is relevant to [12] proving the meaningful Batik as a part of the argument quality which affects the customers’ attitude toward Batik products. By owning attitude, it creates a sense of pride to produce and market the Batik products. In line with the entrepreneurial process, this cultural value creation is generated to drive the desire to buy the cultural heritage product. The meaning of the traditional pattern is a cultural value that should be delivered to customers. In any transaction, it is not limited to pursue the profit, but it should generate the social-cultural values for customers, entrepreneurs, and craftsmen as well as various parties to be involved with the networking of supply chains of these commodities.

By innovation, this sector impacts positively on rural economic growth and the local wisdom preservation. Hence, the goal of this study is to analyze the response of business owners and customers to understand the name and meaning of the traditional patterns. A pattern is made in such a way that produces a coalescence in the form of variegation, so the philosophy should be utilized for promoting the Batik products. Although in fact, craftsmen have not fully utilized the information. The second goal is to analyze the impact of regulation on increasing local creativity and performance. It is appropriated with SDGs

and prior study of [13] who highlighted the four functions of sustainable development with appreciating local wisdom, equity in social life, ecological, and economic perspective for ensuring sustainability in the entrepreneurship sector. Thus, this result could be used to complement the regulation in order to sustain the local cultural wisdom in Batik enterprises.

## 2. METHOD

**Fig. 1** depicts the stages of this research method. The first is collecting data that collaborates with respondents and source person at Kulon Progo. Two groups of respondents were asked to explain the name and the outline of the story of the traditional patterns (e.g., Sido Luhur, Sido Mulyo, Sido Asih, Gurdho Latar Kembang, Sekar Jagad, Kawung, Truntum, Parang, and Cuwiri). The profile of the patterns is shown in **Fig. 3**. Further, the snowball sampling method was used to select respondents. They were requested to fill their perceptions among three choices, which are (1) not understand (if respondents were not able to explain), (2) little more understand (if respondents were able to explain less than five kinds of the Batik patterns), and (3) understand (if respondents were able to explain more than five kinds of the Batik patterns). Generally, the meaning of the traditional patterns is not well known by the public so that we only used five patterns as the basis for assessment.



**Figure 1** The Research Stages

Second, the instrument was developed through observation and interview with the source person. This observation was conducted in the center of Batik Industry at Lendah sub-district, Kulon Progo Region in May 2018 and August 2019. Furthermore, an in-depth interview involved two groups of respondents, including five Batik entrepreneurs and 30 customers. To illustrate the activities in Batik sector, the terms entrepreneur, craftsmen, and Batik makers are used interchangeably, because the names hold the same roles in producing and marketing the Batik products.

The triangulation approach was used to complete the information related to the name and meaning of traditional patterns. Norman K. Denkin [14] noted that triangulation combines four methods to ensure the validity of the information, which consists of (1) comparing the results of interview, observation, and documentation, (2) discussing with researchers to improve knowledge about analysis technique and instrument design, (3) involving secondary data, and (4) using theory as a reference.

Third, data analysis was done through descriptive and qualitative approaches. Secondary data was used to explore the patterns and its meaning by involving the documentation from Yogyakarta Center for Crafts and Batik. In order to overcome the limitation of knowledge

about the meaning of the pattern, this study generated the information related to some patterns commonly used by the community. Traditional patterns from Yogyakarta and Surakarta styles were selected as references. The purpose of this review was to recognize the meaning of these patterns. Lastly, the results become suggestions for regional governments in assisting the Batik entrepreneurs and promoting the Batik commodity as a cultural heritage's icon.

### 3. RESULT AND DISCUSSION

#### 3.1. General Description

Batik is a particular kind of resist-dyed fabric. According to [7], the definition of Batik is as follow:

*"In the Javanese word, 'Batik' means 'to dot', and it refers to a process of decorating cloth (textiles) by using a wax-resist technique. On a piece of undyed cloth, a pattern is drawn with hot wax. Thereafter, the cloth is dyed by immersing it in a dye bath. The wax is later removed, and the parts which were outlined with wax retain the original color of the textile".*

That is what led to the initial term of Batik from the word "ambatik" which is derived from the Indonesian term with the meaning of dots. Moreover, [15] stated that the term Batik was first introduced by Chastelein in 1705 who reported that residents wore simple homemade cotton cloths and colored in their own way. Therefore, the special cloth was called "batex" or Batik textile. Regarding the type of Batik, since the Dutch colonial era, Batik was classified into vorstenlanden or sultanate (Surakarta and Yogyakarta) and the Batik of "coastal areas" such as "Indramayu, Cirebon, Pekalongan, and Lasem" [7].

Theoretically, the development of Batik tradition was traced by Rony Siswandi [7], which was caused by (1) "diffusion" that describes the "active role in the culture of transmission", (2) "acculturation" which states "the culture of the recipient as an active agent", (3) "local traditions" whereas Batik is "a native Indonesian tradition", and (4) "The multilineal theory" which "proposes independent origin and development in different regions". Thereby, the implementation of theory occurs in the combination of ornaments and styles. One of them is seen in Lasem Batik [16] or others.

#### 3.2. Response toward Batik

The response toward the name and outline of the story or the meaning is various. The result of the interview with business owners and craftsmen indicates a lack of understanding about the meaning of the original pattern. Basically, the entrepreneurs are easy to explain the various names of many patterns for instance: Sido Luhur, Sido Mukti, Sido Asih, Sido Mulyo, Wahyu Tumurun, Grinsing, Galaran, Semen Gurdho, Sekar Jagad, Tirto Tejo, Trumtum, Kawung, and another variant of Parang. However, most of the respondents had less understanding about the meaning.

**Table 1** shows the responses from Batik makers regarding the Batik patterns. They consist of four females and one

male. The majority of respondents fluently master the names of the patterns. Although there are several combinations with other patterns, they know the detailed name of the pattern. As a community, the Batik makers have experience in running the enterprises. In fact, they have started over twenty years ago so that they seem to be so appreciative of explaining the names of the patterns. On contrary, only one respondent was less able to know some motives, due to more interest in the contemporary Batik. In this case, a young female of Batik maker understood less about the details of traditional patterns.

**Table 1** The Responses from Entrepreneurs

| Kinds of response      | Toward the Name |    | Toward the Meaning |    |
|------------------------|-----------------|----|--------------------|----|
|                        | Total           | %  | Total              | %  |
| Understand             | 4               | 80 | 1                  | 20 |
| Little more understand | 1               | 20 | 2                  | 40 |
| Not understand         | 0               | 0  | 2                  | 40 |

Conversely, one respondent was able to explain the outline of the meaning of these patterns. Although not explaining in detail, she could explain more than five meanings of Batik patterns. Two respondents were able to explain less than five patterns while the others do not know much regarding the detail meaning about the motives. Some of the respondents' explanations were as follows:

- 1) A respondent believed that: ... *"The meaning of Batik is related to high-level literary knowledge so that the craftsmen or traders do not have the knowledge to get there"*. For this reason, she felt no need to know the meaning of Batik patterns.
- 2) A young Batik maker said: ... *"I only continue this business from my parents, so I don't know details about the story behind the meaning of each Batik pattern"*. Thus, she had not considered the meaning of Batik patterns as a useful information for consumers.
- 3) The oldest craftsman said: ... *"I only know at a glance about the meaning of Batik motifs. From the name, I can guess its meaning, for example, the Sido Mukti motif which has a meaning as a hope of prosperity for the wearer"*. A similar answer was also provided by others.
- 4) On the contrary, one respondent states: ... *"Although not in detail, I know the name includes several meanings of the story in Batik pattern, because I usually serve orders for traditional Javanese wedding events"*. The response showed a high involvement in understanding Batik, so she felt the need to know the outline of the meaning of Batik patterns.

There were also some participants who paid less attention to the meaning of patterns so that it is necessary to re-educate the meaning of Batik to the communities.

Furthermore, the second group of respondents consists of 60% female and 40% male buyers. The age of buyers over 30 y.o. was as much as 60% and the remaining buyers were under the age of 30 y.o. The buyers relatively did not understand the meaning of Batik patterns. The decision to buy a written Batik product was determined by the design,

color, and quality of the fabric. There was a small number of buyers who choose the product based on famous branding. However, they were enthusiastic when being given the information about the meaningfulness of Batik.

**Table 2** The Responses from Customers

| Kinds of Response      | Toward the Name |    | Toward the Meaning |    |
|------------------------|-----------------|----|--------------------|----|
|                        | Total           | %  | Total              | %  |
| Understand             | 10              | 33 | 3                  | 10 |
| Little more understand | 8               | 27 | 6                  | 20 |
| Not understand         | 12              | 40 | 21                 | 70 |

**Table 2** shows that 33% of consumers understand the name of Batik patterns, 27% little understand, and 40% of respondents do not know about the names. Contrarily, related to the meaning, as many as 70% of respondents do not understand, 20% understand a little more, and 10% understand the meaning of Batik patterns. This can be understood through [12], mentioning that it is precisely for consumers who have low involvement in Batik products that pay attention to the meaning of Batik. Otherwise, tend to ignore that meaning. Furthermore, it was found that the most of the buyers who know the meaning come from the age above 40 years, because their work is related to the traditional Javanese wedding organizer. Some young consumers know the meaning of Batik because of having an educational background in art school and get information from the online media or the internet. In line with the developing market segments, if this meaning is used as a value-added tool in promotion, this appreciation can improve the cultural value in the marketing of Batik products. However, it will be better if the level of consumer involvement in Batik products can be previously detected. In line with the development of the tourism sector and infrastructure, it is not impossible to shift the potential of Kulon Progo as a buffer of the other tourist destinations in Central Java and Yogyakarta City [17], [18]. Based on these studies, this sector requires a special souvenir that is relevant to the Javanese culture. Hence, Batik with unique decoration and meaning shall be used as souvenirs and cultural education for consumers, especially for foreign tourists. The involvement of sustainability marketing is required in the process of marketing the Batik products so that the goal of marketing is not only to increase sales but also to motivate consumers to appreciate the philosophy of Batik. Thus, cultural education can embody a sustainable society in appreciating Batik commodities. Collaboration between sustainable entrepreneurship and sustainable marketing could create an atmosphere that is in line with sustainable development in Batik sector.

**3.3. Regulation in Batik Sector**

Creativity in regional regulation are as follows: Society has traditional ties to Batik so that its demand turns to high in wedding ceremonies, receptions, office uniforms, school uniforms, and other traditional events. For these reasons, the regional government has developed creativity in form of Geblek Renteng to meet the local needs. This need is supplied internally by craftsmen from Kulon Progo, so this

opportunity provides a market for Batik products. This motive is inspired by local food, namely “*Geblek*”. This food is popular for the people at Kulon Progo and parts of Purworejo in Central Java. Made from cassava starch, which is one of the local food sources for the community at Kulon Progo, “*Renteng*” has the meaning of interrelated with each other. The white color resembles the number eight so that it inspires a motive of “*Geblek Renteng*”.

**Fig. 2** shows the number eight (8) arranged in a row, wavy, or formed in a sloping pattern. There are decorative motives in form of mountains and clove flower buds that symbolize geographical conditions and natural resources.



**Figure 2** The Motive of Geblek Renteng

Source: Collected from some online media

Specifically, this pattern of Geblek Renteng has a meaning that “*People work hand in hand and are similar to human nature who cannot live alone and help one another*” [19]. It symbolizes that human beings should help each other, because a human naturally is not able to live alone. It also illustrates the spirit of mutual cooperation or “*gotong royong*” in social life at Kulon Progo. Through the regulation of “*Bela-Beli Kulon Progo*” the societies are fostered to buy the local products from Kulon Progo so that it could sustain the performance of Micro, Small, and Medium Enterprises (MSMEs) including in Batik sector. This innovation aligns with the SDGs by the elaboration as follows:

- 1) “Achieve gender equality and empower all women and girls” (5th goal) This policy provides opportunities for Batik makers, which are predominantly carried out by women, thus providing employment and creating income for women and housewives.
- 2) “Promote sustained, inclusive, and sustainable economic growth, full and productive employment, and decent work for all” (the 8th goal). This policy revives craftsmen, job creation, entrepreneurship, creativity, and innovation as well as reviving MSMEs and accessing services. This is carried out in the Batik tourism village.
- 3) “Build resilient infrastructure, promote inclusive and sustainable industrialization, and foster innovation” (the 9th goal). The regional government opens access to small industries and provides eco-friendly technology facilities in waste processing. Moreover, the copyright is held by the government, but public may utilize it in Batik business. The government forbids the use of

printing machines so the manufacturing process is carried out traditionally. By using the printing machine, the traditional Batik makers could be defeated by large-scale enterprises so that the goal of this regulation is to protect the sustainability of traditional craftsmen from large capital entrepreneurs.

- 4) "Ensure sustainable consumption-production patterns" (the 12th goal). The government promotes it by applying eco-friendly technologies and encouraging the local markets to utilize local products continuously. By this model, the market demand can be predicted precisely so that the amount of production is realized properly.

Based on these results, this achievement can support other SDGs as well. For instance: through establishing the Batik tourism village they have the orientation in developing rural areas such as economic growth, social equity, cultural protection, and ecological preservation. Therefore, the success in realizing these four pillars can be a pioneer in creating a sustainable society life. Moreover, [20] stated that a sustainable society ensures the health & vitality of human life and culture & the nature of capital for the present and future generations. Under such condition, the community has the role in preventing the damage of human life, cultural, and natural resources, or vice versa encouraging conservation and saving better lives.

Meanwhile, sustainable marketing educates customers to suppress consumerism which damages the quality of the environment and society's welfare [21].

### 3.4. Appreciation toward Batik

Batik is a form of visual art on textile materials that are produced using traditional drawing techniques originating from Indonesia. For Javanese, Batik is a traditional cloth that is integral to the cultural identity [1]. Batik has a special meaning that reflects a specific and complex view of life, containing symbolic meaning that gives enthusiasm in achieving happiness in the future [15]. Hence, in order to appreciate this heritage, Batik is made through a design of social engineering involving the story behind these patterns. It consists the stories of Sido Mukti, Sido Luhur, Sido Mulyo, Sido Asih, Gurdho Latar Kembang, Sekar Jagad, Kawung, Truntum, Parang, and Cuwiri as references. Furthermore, the description of the meaning of Batik refers to [22] and other supporting information. Moreover, the study of [23] noted a pattern that consists of ornamental motives, additional decorative styles, and *isen-isen*, so that when explaining the meaning of the Batik pattern, it relates to these elements. Various types of ornaments also include animals, trees, fruits, flowers, nature, and house motives. The picture is shown in **Fig 3**.



**Figure 3** The Patterns of the Batik

Source: Collected from Yogyakarta Center for Crafts and Batik and some online media

#### The Pattern of Sido Mukti

The word Sido in Javanese means "to be done" while Mukti has the meaning "prosperous" so that the meaning of Sido Mukti means "to prosper". This motive is used at weddings, with the philosophy as a hope for the wearer to achieve prosperity and happiness physically and mentally. Basically, the user will be hoped to gain the wealthiness and a high social position in the future [2]. The Sido Mukti pattern illustrates the harmony of flora and fauna in geometric designs. These styles depict the butterfly ornaments and the single wing of *Garuda* Bird (*Lar*). As

background designs (*isen-isen*), there are plant ornaments (*semen*). The term "*semen* is derived from the word *semi*", with purpose as "small buds and young leaves" [7]. By this motive, there are plant tendrils (*sulur/ukel*) ornaments, so that this decoration symbolizes the harmony of nature between flora and fauna. Thus, [22] the motive of *semen* symbolizes fertility, prosperity, and the universe. The background color of dark yellow (*sogan*) signifies the style of Surakarta which impresses an element of feminism.

### **The Pattern of Sido Luhur**

Similarly, the word Sido means "to be done" while Luhur has a dignified meaning so that the Sido Luhur means "to be noble or dignified". Sido Luhur motif reflects a hope of the wearer to achieve a noble, honorable, and dignified life as well as physically and mentally healthy. With this nobleness, a person can be a role model in social life. The term Sido also has a sustainable meaning in life so that a human being does not live only for him / herself, but also for his / her family, environment, society, and God as the creator of universe. This pattern consists of geometrical designs (*ceplokan*) with a house symbol and a background in the form of *ukel* ornaments. According to [7], the *ceplokan* is the "repetitive design consists of conventionalized forms of natural elements such as flowers, fruits, birds, insects, and animals". Moreover, the black and white colors signify the Yogyakarta style which impresses an element of masculinity.

### **The Pattern of Sido Mulyo**

In Javanese the word Sido means "to be done" while Mulyo means noble so that the meaning of Sido Mulyo means "to be noble". This meaning gives hope for someone to achieve glory, prosperity, and protection. This motive is used in weddings in the hope that someday the new family will become a successful and glorious family. The Sido Mulyo pattern consists of geometrical designs (*ceplok*) by a house ornament surrounded by plants or called *lung-lungan*, thus depicting a beautiful and peaceful house [22]. It has the meaning of helping one another. The various motives of Sido Mulyo contain *Lar* that is depicted by a single wing of Garuda Bird, with a background design (*isen-isen*) in the form of plant tendrils (*ukel*). Generally, the term *isen* is the filler motive among ornaments such as dot, line, *ukel*, *semen*, fish scale, seeds, truntum, and others [24].

### **The Pattern of Sido Asih**

Similarly, Sido has the meaning of "to be done" while Asih means to love so that the pattern of Sido Asih is interpreted as love or having feelings of affection. Sido Asih is a traditional Javanese motive that has the meaning of affection that is usually worn at weddings, with a hope that the bride and groom will live a new life with love or romance [22]. The ornament in the pattern contains two separate wings of Garuda Bird (right and left of *lar*) with the background designs (*isen-isen*) in the form of *semen*. The various motives of Sido Asih contain a pair of Garuda wings which is called a "*Mirong*". In accordance with the previous explanation, the name "semen is taken from the term semi", with sense as "small buds and young leaves"[7], so that this motive gives a hope and symbol of affection or love that is always blossoming in a new family.

### **The Pattern of Gurdho Latar Kembang**

Generally, this motive has a meaning as a good position illustrated by a dashing crown ornament surrounded by the fragrance of flowers around it. This motive has a hope that someone who wears it will get a proper and good position. This motive depicts "a pair of wings" of Garuda Bird "with a spread-out tail that is famous as a *Sawat*" with background

designs (*isen-isen*) in form of *semen* with flower and plant elements. According to [7], the *Sawat* design (double wings) and *Lar* design (single wing) of the Garuda Bird serve as symbolizing the ruler or power so that it is reflected in the person wearing this motive. Thus, [22], *Sawat* and *Lar* are described as the upper world or the god / goddess so both symbolize greatness for the person.

### **The Pattern of Sekar Jagad**

This pattern has a meaning as "flower of the world" which displays many floral ornaments from various floral motives that were once created in Batik patterns. The hope contained in Sekar Jagad is the joy and elegance of the user reflected by the Batik clothing he or she is wearing. It is expected to enjoy a life that is in harmony with the environment. Referring to [2], Sekar Jagad is developed at the end of the 18th century in Surakarta which was worn by all social classes casually and in traditional ceremonies. As the name suggests, the pattern of Sekar Jagad contains a variety of motives such as Truntum, Parang, Kawung, Semen, Galaran, Grinsing, and others that describe an elegant character of the wearer.

### **The Pattern of Kawung**

Kawung depicts the white Kawung seeds of the palm fruit. The philosophy of Kawung fruit illustrates a clean heart as a symbol of purity and longevity. The user of this motive is expected to have a sincere or clean image of the heart like a Kawung fruit. Geometrically, the pattern of Kawung is symbolized by four-petal flowers representing the universe and was regarded as "forbidden designs, restricted for use by the ruler, officials, and royal family" [7]. The pattern is also found in statue clothing at Hindu-Buddhist temples in Java, one of which is the Prambanan Temple. Furthermore, the opinion of [15] explained in detail about the Kawung motives which are depicted in four circles as symbols of power or as four directions of natural energy sources. East is a place where the sun rises as a source of energy for all lives while the west is a place where the sun sets, which is interpreted as the direction of decreasing luck. South is connected to the zenith or the peak of all things while the north is the direction of death. Moreover, the black and white background signifies the Yogyakarta style in Batik creations.

### **The Pattern of Truntum**

Truntum in the form of stars motive was created around 1749-1788 AD by Ratu Kencono (The Empress of Pakuwono III) with the meaning of the growing sense of love again [25]. Truntum is one of the Batik motives worn at weddings. This motive is not only worn by the bride, but also worn by the parents of the bride and groom. Truntum has a guiding meaning, so it is hoped that the parents of the bride and groom could provide good guidance to them in undergoing a new life. This pattern contains white flowers with a black base that illustrates the opposite phenomena in human life such as happiness and sadness, light and darkness, husband and wife, or day and night [2]. Therefore, a human being must be able to balance the two sides.

### **The Pattern of Parang**

Parang comes from the word *pereng* meaning slope. The motive of *pereng* draws a descending line from high to low diagonally. This pattern is shaped like the letter 'S' which is intertwined continuously. Parang motives are very popular inspired by the solid rock which is hit by the waves or symbolizes a strong spirit. In line with the opinion of [15], on this motive, there are curved lines symbolizing ocean waves and interpreted as a center of natural power for the king. Hence, the Parang's philosophy symbolizes power and fast motion. Furthermore, the parallel diagonal design means rugged rock, knife pattern, or broken blade [7]. Parang in Yogyakarta style has black and whitewhile in Surakarta it has brown and black colors. According to the size of the motive, there are three variants, namely: (1) Parang Barong with a size of 10-12 cm, (2) Parang Barong Rusak with a size of 8-10 cm, and (3) Parang Klitik Rusak has a size of 4 cm [15]. In the history of Batik, the variants of parang's motive determine the degree of the nobility of a person in the Yogyakarta Palace environment.

### **The Pattern of Cuwiri**

The last pattern is Cuwiri. This is worn to commemorate the age of the baby in the womb which reaches seven months or is called the *Mitoni* ceremony. It is a traditional Javanese procession aimed at mothers whose pregnancies reach the age of seven months. The purpose of this ceremony is to ask for prayer so that it will be easy to give birth and later the child will become a good and dedicated person. Thus, Cuwiri means little so that the philosophy contained in it is a hope that since a child already has good values, one day he / she will be respected by the community. This motive contains a house with background designs in the form of flowers and plants.

### **3.5. Discussion**

Based on these reviews, the meaning of Batik patterns is culturally value-added so that it can be utilized to improve the economic opportunities for entrepreneurs / craftsmen. The digital promotion could spread the information about the philosophy and improve the literacy to the Batik community. This approach is able to attract a customer's interest in buying cultural products. In aligning with the heuristic approach [9], [10], the regional government ought to protect the cultural heritage through a sustainable entrepreneurial program. Relevant to [5], it supports nature preservation, social life, and community. [26] promotes a creating value through an environmental or social breakthrough. As the world's heritage, the efforts to seize opportunities are done through supporting cultural and the craftsman community. Innovation must be done to generate the social-cultural value so that it can be realized well if it is supported by a marketing-oriented tool to reach a sustainable marketing effort.

In tune with this phenomenon, [27] found a relationship between competitive strategy and innovation in the Batik sector. [28] noted that national culture moderately affects the relationship between strategy and management control systems while [29] stated that the economic environment

supports the development of regional networks in the entrepreneurship sector. Thus, the cultural value of Batik could be preserved by involving the marketing strategy and reinforcing the rules.

Related to tourism sector, the Ministry of cooperative and SMEs can apply the concept of the story as the content of Batik promotion. The breakthrough can be done through collaboration between entrepreneurs and traditional Javanese wedding organizers. The advancement of social media can be utilized to promote Batik to the millennial segments and foreign customers. This way can stimulate an attitude, thus it will drive the intention in buying Batik products. Customers do not only buy textile products, but they are also curious to know the story behind each pattern. This appreciation is a competitive advantage that is delivered to customers and raises the economic growth and prosperity of the rural areas.

However, this study faces limitations. Its process of implementation depends on the willingness and awareness of the craftsmen to utilize these philosophies as value-added products. If the activity is carried out in a sustainable manner, it will contribute to preserving the sustainability of traditional motives. The process of introducing Batik through schools such as the extracurricular activity can be done to promote the meaning of Batik. Collaboration with cultural experts is needed to enrich the literacy of Batik. Lastly, regional governments should foster digital platforms as a marketplace for local products from Kulon Progo County.

## **4. CONCLUSION**

This study captures the limitation of knowledge about the meaning of Batik. Thus, it is necessary to reintroduce the philosophy of Batik. In early stage, training is needed for craftsmen to understand the meaning of Batik so they have the knowledge to convey consumers. The next stage identifies the level of customers' involvement toward Batik products to harmonize with the character of consumers. It is done through cultural education so that the meaningfulness in a pattern is considered as promotion icons. This result can serve as a cultural-social engineering for educating consumers. The entrepreneur can renew the packaging by involving a story of the pattern. For online systems, the philosophy of Batik can be added to product features by translating it into various languages. This method has actually been done a lot by Batik entrepreneurs. However, it needs to be encouraged to Batik makers at Kulon Progo. Lastly, as a part of local wisdom, Batik must be maintained through cultural-based entrepreneurship. The avenue of the next study is directed to involve the meaning of Batik motives as a marketing experimental project, so the consumers' cultural behavior can be analyzed in purchasing Batik products.

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