

# THE BETAWI SOCIETY'S SOCIO-CULTURAL REFLECTIONS IN THE BATIK BETAWI PATTERN

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## Abstrak

Batik di wilayah Jakarta berkembang dari pendatang wilayah dari pesisir Jawa yang menyebar. Keberadaan batik di wilayah Betawi tumbuh dari kumpulan kaum pendatang dari beragam wilayah ini tidak sama dengan kehadiran batik di wilayah Jawa, yang erat dan sering dikaitkan dengan status sosial dan kaum priyayi/menak dan kerajaan. Batik Betawi muncul dengan refleksi masyarakat terhadap apa yang dilihat dan tumbuh bersama disekitar mereka. Motif *Ngangon Kebo*, *Demenan*, *Nglajo*, *Demprak* dan lainnya memperlihatkan sisi budaya dari kehidupan masyarakat setempat yang dituangkan dalam visual sederhana namun penuh makna dan mengandung filosofi. Visual yang hadir merekam aktivitas dari keseharian, penanda kota, Gedung, jalan, alat musik, alat jualan, kesenian dan lainnya. Masyarakat Betawi membuat identitas kuat bagi karya batiknya, dalam perjalanannya kini, banyak sentra batik bertumbuh dan menguatkan identitas serta ciri khas yang telah hadir pada masa pertumbuhannya. Pada masa pandemic, beberapa sentra batik pun merespon dengan menghadirkan motif yang berkaitan dengan keresahan masyarakat terhadap keberadaan virus Covid 19, tentu ruang ekspresi tersebut dapat menjadi refleksi serta jejak sejarah dalam perkembangan batik Betawi.

Kata kunci : Sosio Budaya, Betawi Betawi, Pandemi

## Abstract

Batik in the Jakarta area developed from regional immigrants from the Java coast who spread. The existence of batik in the Betawi region grew from a collection of immigrants from various regions. This is not the same as the presence of batik in the Java region, which is closely and often associated with social status and the priyayi / conqueror and kingdoms. Betawi batik appears with a reflection of the community on what they see and grow together around them. The motifs of *Ngangon Kebo*, *Demenan*, *Nglajo*, *Demprak* and others show the cultural side of the life of the local community as outlined in simple but meaningful and philosophical visuals. The visuals that are present record daily activities, city markers, buildings, roads, musical instruments, selling instruments, arts and others. The Betawi people have created a strong identity for their batik work. In its current journey, many batik centers have grown and strengthened the identities and characteristics that had existed during their infancy. During the pandemic, several batik centers also responded by presenting motifs related to public unrest about the existence of the Covid 19 virus, of course this expression space can be a reflection and historical trail in the development of Betawi batik.

Keywords : Socio-Culture, Betawi Betawi, Pandemic

## INTRODUCTION

### Socio-Culture of Betawi

The Betawi community is identified with the local community or residents who have been in the Jakarta area for a long time, they can be identified by their accent, way of speaking, character and lifestyle. In historical records, it is stated that this ethnic growth originated from the arrival of people from various regions and naturally formed a distinct cultural pattern. The current condition of the Betawi ethnic community is geographically scattered in several areas in Jabodetabek, they can be distinguished by the term Betawi inside, namely those who live around Mampang Prapatan, Duren Tiga, Jagakarsa, Cilandak, Tendean, Gandaria, Condet, Bendungan Hilir and Betawi outside. scattered and settled in Depok, Bekasi, Karawang, Tangerang. The effect is widespread, causing an impact on the character and pattern of life and the resulting cultural products.

One of the cultural products, which produced by the Betawi people is batik. The fundamental difference is different from the function of batik in the Java region, which is closely related to feudal stories and symbols of the kingdom / sultanate. Batik for the Betawi people, is more functions as an everyday item, not as a meaningful cloth or a certain / profane symbol. From the technical aspect of making batik, there is no difference with batik from the Java region. The history of batik in the Betawi region, cannot be separated from the arrival of batik entrepreneurs from the coastal areas of Java, who expanded their batik centers in the past and developed widely.

The periodization of Betawi batik has begun to show its character along with the proliferation of development, as well as the identification of various Betawi cultural symbols that are regulated in regional government regulations. The batik

motifs were found to have a variety of visuals and colors that show the characteristics and character of the Betawi people based on the area they are in. Of course this becomes interesting, because it will show the rich variety of decorations and visual language expressions that will not be found in other regions. There are several phases that can identify the variety of batik ornaments found in Betawi, including batik that developed during colonialism, where the Batavia region was closely related to the position of the VOC, trade center during the Dutch colonial period, batik brought by migrants from the coast of Java (Semarang, Cirebon, Pekalongan) and the period when the motifs characterized by the city of Jakarta were developed, from flora to fauna, landscapes, statues and various other iconic markers of the Jakarta area.

The batik that will be discussed in this paper is batik found in the inner Betawi area, namely batik that comes from the Betawi batik center in the Bekasi area, where the centers in the area focus on enriching the motifs of the Betawi people's daily themes and the natural surroundings. Qualitative research methods with descriptive analysis approach based on the results of interviews, literature references and visual analysis.

## RESULT AND DISCUSSION

### Reflection on Batik Betawi Ornaments

Batik centers in the Jakarta area are located in several places, and each place has different characteristics and characters. Each region has different markets and segments, for example the batik center in the Benhil area in the form of a batik factory which has now moved its production to Karawang. It was found that the batik features it produces are more in the apparel segment for daily activities, and are widely used. Pekalongan batik motif targets mass products with printing and



Fig. 1. *Baritan*, a tradition of giving thanks to the Betawi people

(Source: Seraci batik, 2000)

printing techniques. Batik centers in the Cilandak, Gandaria and Bekasi areas have developed motifs that are characterized by Jakarta and Betawi ethnicity, such as ondel-ondel, tanjidor, masks, monas and others. The batik center in the Cilincing-Marunda area develops more contemporary motifs, because the targeted segment is the upper middle class, so that the patterns and motifs and functions are more ceremonial activities and motifs that are closely related to the visual characteristics of the city. 'and modern imagery. Below is a description of the findings of batik motifs from various regions in Jakarta originating from the Betawi people.

In the initial explanation it was explained that the Betawi ethnicity has now spread in several regions. Each area that grows has an impact on the characteristics or identity of the batik produced. The four motives below show the diversity of motifs that show the various activities of the Betawi cultural community.

Analysis on the visual aspect, the activities carried out show daily activities with natural landscapes and various surrounding plants. *Baritan* motif depicts a thanksgiving activity, like a tradition throughout the archipelago of holding thanksgiving as an expression of gratitude, usually related to abundant harvests and crops, expressions of happiness for an achievement and others.

The activity of giving thanks to the creator is inherent in the traditions of the Betawi community which are known to be religious. In the visual, it can be seen that various offerings are presented and there are many people and the existence of traditional figures / scholars who guide these activities, this is a reflection of the socio-culture adhered to by the Betawi people that those who lead are people who are true and diligent in practicing their religion, such as religious teachers and scholars.

Motif *Demprak*, showing the type of dexterity game jumping over plots on the dirt floor that is usually played by children around the yard. This game is still found in Betawi areas in outside areas, such as in Bekasi, Karawang, where conditions exist and this type of game is still found and played by young children as a spare time.

The motif of *Demenan*, shows the habits of young people making love. This situation may often be encountered for Betawi people who live in



Fig. 2. *Demprak*, a traditional game of the Betawi people

(Source: Seraci batik, 2000)





Fig. 3. *Demenan*, a young couple making out in a field.  
(Source: Seraci batik, 2000)

rural areas, where the surrounding natural scenery is a suitable place for them to make promises and arrange their future. Nature and a rural atmosphere that is thick with lush vegetation and various types of flora and fauna are often elements in enriching the ornaments and batik motifs found. This is a sign that the Betawi people are close to the natural environment, nature is an idea and a reflection of time and time markers. This was also expressed in the interview, where they gave the theme not based solely on recording, but there is concern if future generations do not know what constitutes the culture that must be preserved.

The *Nandhur* motif also shows the daily activities of the Betawi people, namely farming, maybe this activity is rarely found in the inner / city Betawi area, but if it is traced in the Karawang area, the tradition of rice fields is still practiced



Fig. 4. *Nandhur*, a portrait of the activity of picking rice crops in the fields  
(Source: Seraci batik, 2000)



Fig. 5. *Pitung Sedakep*, the figure of pitung in an idle attitude  
(Source: Seraci batik, 2000)

even though it is not only done by the Betawi people. This portrait is also a paradoxical value in the perception or image of Betawi, who are known to live in Jakarta. Jakarta is closely related to modern think, a busy capital city, full of tall buildings, but on the other hand what is revealed in the batik in the Betawi area on the outskirts of aatu outside is not only urban modesty, but there is another meaning, where they want to be known as ethnic groups who have culture, has a tradition like in other areas, not only the cities and traffic jams are known, but there are aspects of the visual data record that will be placed in this motif, namely showing the real humanist side of the Betawi people, who still love the natural surroundings.

One of the figures raised in batik is Si Pitung, one of the legendary figures who is closely related to the representation of the Betawi people, who is brave, defends the truth but is religious. Si Pitung's motive is attached to various objects,



Fig. 6. Corona, a motive made in response to the pandemic situation in Indonesia  
(Source: Seraci batik, 2000)

such as silat, *sedakep*, traveling to Pitung's house objects and others. The use of this motive is used for the completeness of men, because their gallant figure and courage symbolize the courage of Betawi men to defend the truth and protect the weak.

Corona motif is also one of the motives issued to respond to the ongoing pandemic conditions. This shows that the Betawi people adjust to their home and circumstances. This modified form of the corona virus with several other health icons is assembled into an attractive visual and shows the bonds of human DNA. The special meaning revealed in the interview activity states that this motif is a form of concern as well as a marker of the period that future generations hope to remember, so it is important to be recorded in the history of Betawi civilization in the future.

Applications in other forms, namely in masks that are sold as face coverings during a pandemic, this is also an attitude and form of moral messages for the community during a pandemic to comply with health protocols in pandemic conditions. This responsibility is represented in making mask products that are sold freely as well as a learning medium for the surrounding community.

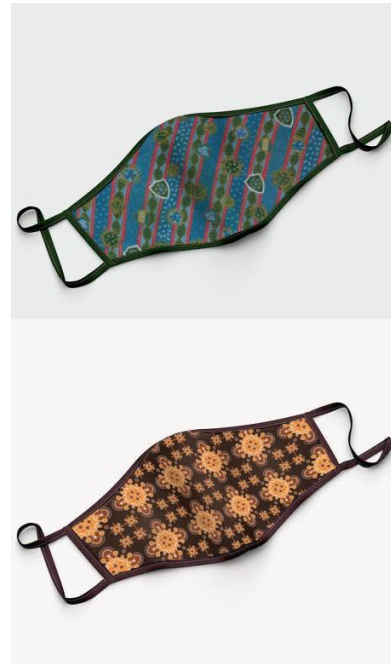


Fig. 7. Corona motif of batik masks, traditional games of the Betawi people  
(Source: Author, 2000)

## CONCLUSION

Betawi batik that is found from the Betawi region in many shows visuals with the theme of nature and people's daily situations. the beauty of nature, mountains and flora is one of the most frequently seen visuals. This is related to the natural conditions in the Betawi area which are still covered in lush natural conditions. Metropolitan city motives are also shown in several motives, such as Pancoran, Monas, Tanjidor, Semanggi Street, masks, Ondel-ondel and others. This motive is a marker of modern Jakarta, but the identity of the people still wants to be known for the culture and traditions of the people which are closely related to cultural, religious values and have customs and social life that people out there want to know. Of course this is reasonable considering the life of the Betawi people as old residents whose lives are now being eroded by the era of the rarity, but they still maintain the tradition that was developed and passed on from their predecessors, so that this identity is not lost to the times.

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