

## **Power and Peace: A Batik Creation for King Hamengku Buwana X**

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**Abstract:** *There are very few studies on the creation of batik clothing that explore the themes of power and peace. So far the creation of batik clothing is still limited to the art of decorating, but has little to do with power - peace. Many power conflicts lead to war, the purpose of this research was to create batik with a philosophy that power leads to the goal of peace. Expressions of power and peace are represented through form and strengthened by the creation of written batik techniques on a piece of cotton cloth. To achieve this goal, we apply a creative approach to the creation process, namely: (a) formulating the concept of written batik creation; (b) creative exploration of written batik; (c) the process of making batik using cotton cloth; (d) the creation of batik works using the written batik technique using canting, coloring, drying and cutting into a piece of batik clothing. This approach describes the representation of power and peace in the form of written batik clothes worn by a king, namely King Hamengku Buwana X from the Yogyakarta palace, Java, Indonesia. This research produced special batik for King Hamengku Buwana X. The batik that was made depicts a motif that symbolizes the authority of power but also brings peace to mankind, i.e. the creation of batik for King Hamengku Buwana X.*

**Keywords:** *batik, creation, power, peace, King Hamengku Buwana X*

### **Introduction**

The story of patriotism related to power and peace has deep roots in Southeast Asian history and culture, especially in Southeast Asian countries such as Indonesia. These stories have been a source of inspiration for leaders and people in the region for centuries.

One striking example is the story of patriotism in traditional performing arts such as wayang orang in Indonesia and several forms of traditional performing arts also in Malaysia, Brunei, Thailand. Wayang orang, as a form of traditional Javanese theater, often tells the stories of heroes and patriots who fought to protect their society from threats and injustice. These stories emphasize the importance of wise power and justice in creating peace for society.

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In addition, epic stories such as the Ramayana and Mahabharata from India's cultural heritage also have a strong influence throughout Southeast Asia. In both epics, conflict, power, and peace are central themes. The heroes and characters in these stories fight to restore a just social order and peace disturbed by wrongful ruler. They are examples of patriots who fought to create peace for their society .

The power referred to in this context is the power used to ensure the welfare of society and maintain peace. These stories of patriotism teach the importance of using power wisely, putting the interests of society before personal interests, and taking action to overcome injustice and conflict in order to achieve sustainable peace.

Thus, stories of patriotism related to power and peace in Southeast Asia have universal values that are relevant in the context of current social and political life. They remind us of the responsibility of leaders to use their power for the good of society and inspire us to fight for peace and justice in society.

In recent decades, research around creation with themes of power and peace has become a landscape that fascinates and provides an inspiring impetus to many artist-researchers. In this process, we have witnessed the emergence of ideas that are not only creative, but also thought-provoking. As part of this journey, artists from various historical periods, from ancient times to the Middle Ages, even to the present day, have chosen to address the themes of power and peace in various forms of their art.

Power, as we see in history, is often the main cause of conflict and suffering for those involved in it. However, paradoxically, power also has the potential to be a source of peace when used wisely by a supreme leader, such as king, president, sultan, tribal chief, or prime minister. They have an important role in resolving problems, reducing conflicts between countries, even at the most intimate level, namely within the family.

In this context, artists have understood the complexity of the relationship between power and peace, and they have tried to depict it through their works of art. These works are a reflection of humanity's long journey in establishing and managing power, as well as efforts to achieve peace in this challenging framework. In doing so, they inspire us to better understand the important role of power in shaping our world, as well as the importance of maintaining a balance between power and peace.

This can be seen from the journey of several rulers or leaders in the Medieval era who were famous for their efforts in promoting peace such as King Charlemagne (Carolus Magnus). Charlemagne, who ruled as King of the Franks and later became Emperor of the Holy Roman Empire in the 8th century, known for his initiative in uniting the divided regions of Western Europe. Apart from attempting to end internal conflict within his kingdom, he also encouraged the development of education and culture which became

known as the Carolingian Renaissance. In addition, he provided strong support to the Roman Catholic Church and played a key role in maintaining stability in the territories under his control. An example is the Treaty of Verdun in 843 made by King Charlemagne and his sons which divided the Carolingian Empire into three kingdoms to end a long civil war.

Later, King Alfred the Great of England, who ruled in the 9th century, was known for his dedication to maintaining peace in England during a time of instability caused by Viking attacks. He carried out the development of a stronger defense system and a more structured legal system, while encouraging the development of education and literature in the midst of a stressful political and military situation in order to create a more educated society, which was not easily provoked and chose to avoid unnecessary conflict or war.

Then there is King Louis IX (Saint Louis) of France, who came to power in the 13th century and was renowned as a very pious leader with a vision to create peace and justice in his kingdom. He highlighted his role in promoting just legal policies and peace in his country. Additionally, he actively participated in the Crusades with the aim of promoting peace in the Middle East.

The most famous leaders in Islamic history is King Saladin. He ruled in the 12th century and is known for successfully recapturing Jerusalem from the Crusaders during the Second Crusade. Although he had great military power, he was also renowned for his just and merciful attitude towards civilians during times of conflict.

Batik has a deep meaning in Indonesian culture. Batik has long been an integral part of Indonesian society and is a symbol of culture and national identity. Batik is a unique artistic manifestation, combining traditional elements with modern creativity. More than just a decorated cloth, batik also reflects the history, beliefs and values of Indonesian society. As a symbol of culture and national identity, batik has been recognized internationally as an intangible cultural heritage by UNESCO. This shows the importance of batik in maintaining and promoting Indonesian culture at the global level. Therefore, the creation of batik works with themes of power and peace is not only a creative artistic expression, but also a form of preserving and respecting Indonesia's rich national culture and identity.

Several batik motifs have meanings of peace and power such as: the *Tumpal* motif which is a batik motif often used as a symbol of power and luxury. This motif is usually upward facing a diagonal line or triangle, symbolizing success and progress. In some cultures, the use of *Tumpal* on batik can also be understood as an effort to create peace by achieving success and prosperity. Also the lotus flower is a symbol of peace and purity, often used on batik cloth. Lotuses grow in dirty water but have beautiful and clean flowers. So, in many cultures, the lotus symbolizes the ability to remain calm

in every difficult situations. In batik designs, lotus flowers are often used to convey messages of peace and wisdom.

Meanwhile, abstract geometric symbols are batik motifs that include abstract geometric symbols such as circles, rectangles, or repeating motifs which are often used as symbols of strength and calm. This motif creates a symmetrical and structured look, reflecting stability and control. Peacocks are often used in batik as a symbol of beauty, strength and prosperity. The presence of peacocks in batik designs can represent the ideals of peace and power based on beauty and wisdom. The *Parang* batik motif is a classic motif that often contains symbols of power and peace. This motif consists of diagonal lines that form a repeating symmetrical motif. This motif can represent unity and balance which are important aspects in achieving peace.

Currently, there are some research discussing the depiction of power and peace in batik motifs in Javanese culture. Batik motifs inspired by the history of Queen Kalinyamat in Jepara, Indonesia also relevant with power and peace concept. Queen Kalinyamat from Java was an important figure as a ruler in carrying out the executive power of the government, apart from the aggression against Malacca against Portuguese imperialism. So the batik motifs developed are related to symbols of power. Then research conducted by Haryono examined the value and meaning of *Basurek* batik cloth from Jambi, Sumatera. This *Basurek* batik contains a very deep meaning, namely as a form of respect for God, as a tool to remind people about the concept of monotheism, and as a means to spread the teachings of the Islamic religion. Apart from that, *Basurek* cloth also has other significant values, including aesthetic value, religiosity, socio-cultural aspects, art and historical significance. Then, inside the *Basurek* cloth there is a rhombus ornament in which there are calligraphic carvings in the form of flowers. Apart from adding aesthetic value, this also contains other meanings that make people aware of God's power.

Meanwhile, the theme of peace is also symbolized in batik motif. Sudardi's research showed that developing batik motifs was a means of building peace. In his research, Sudardi revealed that peace can only be achieved through patience which was reflected in the symbols on batik motifs<sup>1</sup>. An example of peace is harmony between God, nature and creatures. The sperm motif is associated with a harmonious relationship with God, represented by a form like a god's palace, symbolizing humans and Gods. Batik motifs depicting nature, including the *Parang* motif, the *Sekar Jagad* motif (flower of the universe), the *Truntum* motif which depicts harmony with the night sky, stars and flowers. Various batik motifs depict the harmonious relationship between humans and nature as creatures of God.

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<sup>1</sup> Sudardi, B. (2021). Batik motifs as a means of building peace: a Javanese perspective. *International Journal of Law, Government and Communication*, 6(25), 09–16.

This symbol of harmonious relationship is a means of conveying the message of world peace.

Safitri's research discusses *Sasambo* batik based on history, their motifs and meaning. In their research, it was revealed that *Sasambo* batik contains a meaning of hope and values of the people of West Nusa Tenggara, Indonesia, related to life such as the values of unity, harmony, prosperity, security from disasters, sources of good fortune, peace and protection. In the various *Sasambo* batik motifs, there is one special motif that illustrates the value of peace. This motif is called the peace motif. The Peaceful batik motif consists of a main motif arranged horizontally. The main motifs in this batik include the barn, *Keris*, *Lekoq* (which is a symbol of betel leaves), *Buaq* (symbolizing the betel nut), *peninang*, and fan. At the bottom, there are border decorations arranged horizontally with a *kepeng* motif. The color motif used for the Peaceful motif is brown, and applied evenly to all parts of the batik<sup>2</sup>.

Even though there has been a lot of research that studied the depiction of power and peace in batik motifs, until now there has been no research that dares to combine these two elements into one piece of batik clothing specifically dedicated to a historical figure. Therefore, this research has a noble aim, namely developing a batik motif that carries the theme of power and peace, which will be dedicated exclusively to one of the leading figures in Java, Indonesia, namely King Hamengku Buwana X.

The main uniqueness of this research is that this motif with the theme of power and peace will be specifically designed for King Hamengku Buwana X also as the governor of Yogyakarta. His presence as a figure who leads a region and has a high position in the hierarchy of power makes the selection of King Hamengku Buwana X the subject of this research very relevant.

This research also brings an important message that power does not always have to be in conflict with peace. On the contrary, through the batik produced from this research, we can visualize that power actually has the potential to have a positive impact on peace. We will see how the symbolism in this batik motif depicts the harmonious relationship between the power possessed by King Hamengku Buwana X and the concept of peace that is upheld in Javanese society.

In other words, this research is a real step in deconstructing the common view that power and peace are always in conflict. Through the batik clothing produced, we hope to convey a strong message that power, if used wisely and responsibly, can be an important instrument in achieving peace and harmony in society.

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<sup>2</sup> Safitri, AI, Sudarmawan, A., & Sudita., IK (2019). *Sasambo Batik in Rembitan Village, Pujut, Central Lombok*. 7(1).

## Methodology

The manifestation of power and peace as the theme of batik creation is carried out through a creative and artistic approach. The method of creation places great emphasis on the process of extracting creative ideas in producing works of art such as batik. The exploration of the basic ideas in this creation is aimed at creating a work of batik craft with the theme of power and peace. At this stage, first a study was carried out on the theme of power and peace as a source of creative ideas, namely by conducting observations and reviewing literature. The findings are based on the understanding, selection process and creation of batik using the writing technique of *canting*. Second, the author creates written batik art using the following traditional techniques: (1) drawing on cotton cloth, (2) canting using batik candle wax, (3) coloring on pieces of cloth that have been canting, (4) sewing into written batik clothing.

This creation method aims to carry out an exploration of form, in order to obtain a visual artistic expression of the themes of power and peace. Researchers conducted experiments in the form of processing the shapes of the symbols worn by a king, namely King Hamengku Buwana X, with the aim of strengthening the expression of power and peace. This method includes: (a) formulating the concept of written batik work; (b) carrying out creative exploration in the form of shape design, (c) processing cotton batik cloth, (d) making batik using the canting technique, (e) dyeing batik cloth for coloring, (f) drying colored batik cloth, (g) sewing strands of cloth into ready-to-wear batik clothing, (h) analyzing the final results of written batik creations.

## Findings and Discussion

### *Power and peace as ideas for creating written batik*

In creating written batik works with the theme of power and peace, many craftsmen from various countries around the world have succeeded in expressing this. Various shapes, styles and manufacturing techniques, with all their uniqueness and novelty, have been successfully displayed in various mediums. However, creation with the theme of power and peace, using written batik as a medium on pieces of cloth, has not yet been carried out. Depictions of the themes of power and peace are often found in medieval mural art in Europe, such as those found in room decoration works in churches or palaces<sup>3</sup>. Depictions of the themes of power and peace in medieval mural art often show religious figures or rulers who were in power at that time and also scenes from biblical stories or popular legends of that

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<sup>3</sup> Raharja, IGM (2014). Proceedings of the National Seminar on the Advancement of Fine Arts and Design to Build Culture and Civilization with Personality. Indonesian Art Institute Denpasar.

time<sup>4</sup>. The figure of a king who is authoritative, strong, but also pious is rendered<sup>5</sup>. This depiction clearly shows the theme of power and piety as a form of peace.

Many illuminated manuscript works from the Middle Ages (c. 500–1500 AD) in Europe deal with similar themes. In stark contrast to today's modern era depictions, which attempt to capture an accurate likeness of a particular person, medieval depictions were highly valued for the artist's ability to express a person's social status, religious beliefs, or political position. Medieval mural artists, rather than reproducing the exact facial features of their subjects, more often identified individuals by depicting clothing, coats of arms, or signs of objects associated with them. The aim of medieval portraiture was to present the subject not at a particular moment in time, but as the person would be remembered for centuries to come.<sup>67</sup>

The concepts of power and peace are not actually paradoxes, but rather mutually integrated principles. When a leader, such as a king, is at the peak of his power, this also means that the burden of responsibility he must bear becomes greater, including efforts to create peace and stability in the region he leads.

Within the framework of social contract theory, power plays an important role in the mission of creating peace, by securing the freedom of each individual in accordance with applicable law.<sup>8</sup> In this theory, it emphasizes that a ruler is not only bound by an agreement, but also by its fundamental purpose, namely creating peace.

Thus, state power is not an entity that stands alone above individuals, but instead, it functions as a tool to achieve a greater goal, i.e., creating peace. Awareness of this purpose should guide leaders in carrying out their duties wisely and responsibly. In this context, state power must always be in the service of the interests of the wider community, and uphold the principle of peace as the main foundation in every government policy and action.

Following the thoughts of Thomas Hobbes, if a state is defined by its objectives, then state power in the context of an agreement is applied absolutely and cannot be revoked by any party, including the ruler himself. In

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<sup>4</sup> Susandro, S., Taruan, H.N., & Ghifari, M. (2020). Community and Tourist Reception of Mural Art Works in the Krueng Dho and Krueng Daroy Areas, Banda Aceh City. *Gorga: Journal of Fine Arts*, 9(1), 70. <https://doi.org/10.24114/gr.v9i1.17905>

<sup>5</sup> Lusiana, I. (2011). Beautiful, Concrete, and Ananta as Slices of Beauty: A Study of Proportions in the Dialectic of Art. In Dissertation. University of Indonesia.

<sup>6</sup> Ekowati, VI (2017). *Javanese Philology: A Complete Guide to Philological Research Practices*. UNY Press.

<sup>7</sup> Nurhayati, E. (2018). *The World of Javanese Manuscripts: Theory, Methods and Applications in Javanese Manuscript Practice* (1st ed.). Library Cantrik.

<sup>8</sup> Wijaya, D.N. (2016). The Social Contract According to Thomas Hobbes and John Locke. *Journal of Humanist Sociology of Education*, 1(2), 183–193.

this view, state power is considered as an authority that is final and does not depend on individual wishes.

With this understanding, effective and responsible power within the state can play an important role in creating and maintaining peace. Therefore, in the context of this research, the concepts of power and peace are the basis for the proposed creation of written batik.

Through the batik produced in this research, we try to illustrate how power used wisely and responsibly can contribute to achieving peace. In this case, written batik is not only a beautiful work of art, but also a symbol of the hope that power based on correct principles will lead to peace and harmony in society. Thus, power and peace are the main ideas that inspired the creation of written batik in this research.

### **Basic Process of Idea Creation**

The stage of realizing The Power and the Peace fashion work is a process of changing from a basic idea to a creative concept, then it becomes a form of work. At this stage of the realization process, the ability to achieve is required, armed with knowledge and experience in changing an idea into a form of batik work. This activity really requires the ability to use methods that can elaborate initial ideas and proceed to concept creation, in the form of aesthetic exploration. These are all the initial stages of the work creation process. The realization of a creative concept so that it becomes a solid and complete work of fashion art really requires strengthening the concept of work content. Strengthening the concept of creation can be achieved through strengthening ideas and technical forms. So, at this stage aesthetic exploration is very necessary as a process to be achieved. This expression can be achieved through sketches (Figure 1) which form a unified theme. The following is an initial sketch of the creation which is explained below:

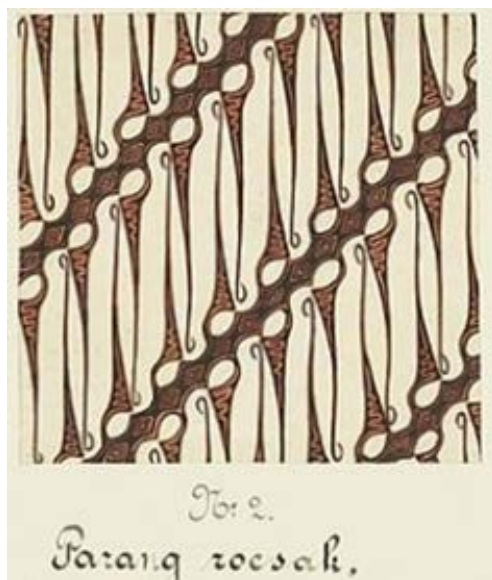


**Fig 1.** Initial sketch of written batik technique with title Power and Peace



In the sketch above (**Fig. 1**) the front of the shirt depicts a *Parang* motif. The depiction of the *Parang* motif runs 450 across the chest. The word *Parang* comes from the Javanese word “*pereng*” which is depicted in the form of curved lines resembling waves in the sea. *Parang* has an arrangement of motifs that form the letter S and are related to each and never-ending enthusiasm. The *Parang* motif implies the power used by the king. Therefore, the *Parang* batik motif is also called prohibited batik because it cannot use by other, and symbolize continuity. The “S” shape itself symbolizes power, worn by king which explains the reward symbol for the user. In the sketch above (**Fig. 1**), two initial ideas can be seen which became the basis for creation. In part (a), there is the front view of the batik clothing work that will be made, while (b) is the back view of the batik clothing work entitled Power and Peace.

The source of the basic idea for the design above is 2 ancient batik motifs, namely *Parang* (**Fig. 2**) which was created by King Agung Hanyakrakusuma The Great, a king who succeeded in uniting the island of Java in the 16th century AD. As king of the Mataram kingdom, Agung Hanyakrakusuma The Great was born in 1593 AD in Kota Gede, Mataram, Central Java. When he was born, Agung Hanyakrakusuma The Great was given name Raden Mas Jatmika and was better known as Raden Mas Rangsang. He was born to a father named Prabu Hanyokrowati, the second king of Mataram, and queen mother Mas Adi Dyah Banowati, a daughter of the king of Pajang named Pangeran Benawa.



**Fig 2.** *Parang* motif created by Agung Hanyakrakusuma The Great

The main element of the *Parang* motif above is *mlinjon* or symbolizes a place of water. *Parang* is a batik motif that takes the form of a decorative motif with diagonal and lined slashes. There is a philosophical meaning of *Parang* as the obligation of a king who must always be careful and be able to control himself from all evil desires. Visually, the philosophical meaning of the *Parang* motif is a symbol of power. A symbol of the strength and hope of the user, to gain magical powers from the *Parang* visualization. Through the use of the *Parang* motif, a king or leader is required to always be careful, to be able to control himself in order to become a leader with responsibility, character and noble behavior. In terms of Yogyakarta palace color, *Parang* is dominated by white, black and red, *soga*, which is a symbol of purity, firmness and courage.

The second batik motif is *Gurdha* which comes from the word eagle bird (**Fig. 3**). The *Gurdha* motif shown in the illustration below is the wings of a Garuda or eagle bird spreading its wings. This *Gurdha* motif is depicted as symmetrical, balanced between the left and right sides as seen in the following visualization:



**Fig. 3.** *Gurdha* motif on batik

In ancient Javanese culture, the *Garuda* or eagle was a bird as well as a mythological creature, a figure believed to have strength, might, and magic. In batik motif, *Gurdha* is also often combined with peacock wings. The open wings resemble the wings of a peacock also known as the *Sawat* motif. Tracing the history of the *Gurdha* motif (**Fig. 3**), is closely related to Hindu influence which entered Java in the 7th century AD. *Gurdha* is a symbol of

the vehicle of God Vishnu in Hindu culture, an upper God who has an important position in the Tri Murti. In the Hindu conception, Tri Murti is known as the God Brahma who is the creator, the God Shiva who is the dissolution agent and the God Vishnu who is responsible for maintaining the world. God Vishnu, the keeper of wisdom, however, is presented with an Islamic nuance that the form of living creatures is disguised). The basic form of the *Gurdha* motif consists of the first three, each of which spreads its wings symmetrically with two to five wings, with both birds spreading an odd number of feathers arranged like a cone. The third is an abstract symbolic form of a bird or human body depicted with contour lines. All of this is said to be for beauty because according to Islamic teachings, it is forbidden to describe living creatures in their entirety with their forms disguised. *Gurdha* motif batik symbolizes divinity in Hinduism, has become a symbol of the source of life in Islam which contains prayer and hope. The *Garuda* was then adopted as the national symbol of Indonesia to this day.

#### *The Process of Turning a Concept into a Work*

To apply a concept to a work, techniques and media are needed. The technique is the main part for an artist, because through technique, a unity with artistic problems is created. Concepts, ideas, thoughts, ideals, intuition, are the driving force to be transformed into a work, whereas techniques and materials are a means of expressing them. The technique used in this creation is written batik.

The stage of the written batik technique before creating the work is processing the fabric. Before making the batik, basic preparation of the mori or cotton is carried out on a piece of cloth. The next stage is making a batik motif design, and the third stage is painting on the cloth using hot melted batik wax. The fourth stage is to fill the entire white part of the cloth by coloring the batik motif design with wax. The fifth stage is to add color to the waxed fabric. The sixth stage is to remove the wax by boiling it in hot water. The final stage after forming a motif on the fabric is to hang the fabric until dry.

The first step in making written batik is to formulate the concept of the idea for written batik work. Figure 1 shows documentation of the written batik development team formulating the concept of written batik work (**Fig.4**). This stage is a process of creative exploration and depiction of the themes of power and peace in shape design. The drawn shape designs are then arranged into certain batik motifs.



**Fig. 4.** Process of formulating the batik concept

Apart from preparing the batik motif design, making batik requires cotton fabric, textile dyes and canting equipment. Figure 5 shows the canting preparation and heating of the wax used for batik (**Fig.5**). Batik wax is a material used to cover the surface of the cloth according to the batik motif image, so that the covered surface rejects or is resistant to the color given to the cloth. After the wax is melted, the next process is batik making.



**Fig. 5.** Preparation of wax and canting for batik

Batik is drawing motifs on cloth using wax. The word batik consists of a series of words in Javanese, namely “*mbat*” (throw many times) and “*tik*” (dot). So it can be said that batik is throwing dots repeatedly to form a motif.<sup>9</sup> The picture below shows the batik making process using the writing canting technique (**Fig.6**). Batik motifs with themes of power and peace are depicted on cloth using canting filled with liquid wax.

After the motif is depicted on the cloth, the cloth is then dipped in textile dye. Coloring can use textile dyes or natural dyes such as teak leaves for red, indigo leaves for blue, manga leaves for green, *longan* leaves for orange, *ketapang* leaves and *gambir* twigs for black, *tageran* wood, breadfruit leaves and *noni* roots for yellow<sup>10,11,12,13</sup>. motif images covered in wax will resist color when the fabric is dyed. After the fabric is dyed, it is then dried under indirect sunlight. Afterwards the remaining wax on the cloth is removed by dipping the batik cloth in hot water until the wax melts again. This process is called *melorod* or *pelorodan*<sup>14</sup>. The batik cloth is then dried again and ready to be sewn.

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<sup>9</sup>Probosiwi, P., & Gusnanda, K. (2020). Visual aesthetics of elementary school students' “batik” design. *PrimaryEdu: Journal of Primary Education*, 4(2), 146-159(Probosiwi, P., & Gusnanda, 2020).

<sup>10</sup>Agustarini, R., Heryati, Y., Adalina, Y., Adinugroho, WC, Yuniati, D., Fambayun, RA, & Perdana, A. (2022). The development of *Indigofera* spp. as a source of natural dyes to increase community incomes on Timor Island, Indonesia. *Economies*, 10(2), 1-30.(Agustarini et al., 2022).

<sup>11</sup>Hartono, L., Murni, ES, Handayani, ES, & Nurcahyanti, D. (2022). Teak Trees as Source of Inspiration for Developing Batik Motifs. *Harmonia: Journal of Arts Research & Education*, 22(2), 241-253.(Hartono, L. et al., 2022).

<sup>12</sup>Ayele, M., Tesfaye, T., Alemu, D., Limeneh, M., & Sithole, B. (2020). Natural dyeing of cotton fabric with extracts from mango tree: A step towards sustainable dyeing. *Sustainable Chemistry and Pharmacy*, 17, 1-8. Doi:<https://doi.org/10.1016/j.scp.2020.100293>.(Ayele et al., 2020).

<sup>13</sup>Rahman, R., Irawati, R., Mutaqin, EJ, & Kamis, N. (2023). Exploration of Jambi batik on learning geometry transformation. *Prima: Journal of Mathematics Education*, 7(1), 89-99(Rahman et al., 2023).

<sup>14</sup>Andria, F., Rahmi, A., Sunarzi, M., Nuramanah, S., Salmah, S., Tosida, ET, & Harsani, P. (2022). Community-based local wisdom development: Strengthening accounting and production management skills “batik village new normal Bogor”. *International Journal of Research in Community Services*, 3(2), 63-70(Andria et al., 2022).



**Fig. 6.** The process of depicting batik

After the batik cloth has been made, the strands of batik cloth are sewn into ready-to-wear batik clothing. Figure 6 shows batik clothing with the theme of power and peace which was made into clothing and worn by King Hamengku Buwana X. This motif is dominantly placed on the back of batik clothes. The placement of this motif aims to show dominant power and valor, pride in Indonesian cultural heritage, show belief in the power of the God Vishnu who is considered the owner of the *Garuda* or eagle bird in the strength and protection and mainly in the state Indonesia that has the *Garuda* or eagle as a national symbol.<sup>15</sup> (Puspita, 2017).

Meanwhile, peace is represented by the *Parang* motif located on the front of the cloth, as if it were a scarf that runs from left to right. This *Parang* motif depicts the relationship between humans, mountains and the sea. To reach the sea, mountains must have a suitable slope. In Javanese, the terms “*pereng*” or “*parang*” refer to slopes. This *Parang* motif is a symbol of peace between humans and nature. When humans establish a harmonious relationship with nature, peace is created. Thus, batik work is not just a visual representation of power and peace, but also a symbol that illustrates that power and peace can actually be united in beautiful harmony, not as a paradox.

The presence of written batik created specifically for King Hamengku Buwana X who also served as governor of the Yogyakarta

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<sup>15</sup>Puspita, RRSID (2017). The Garuda Bird as a Source of Ideas for Creating Batik Motifs for Party Clothing [Institut Seni Indonesia Surakarta]. In Doctoral dissertation.(Puspita, 2017).

Special Region would be an extraordinary achievement in the world of Indonesian written batik creation. The use of written batik by a king, which is a symbol of a strong leader, as well as a creator of peace, has a deep meaning for all Indonesian society. The symbols manifested in written batik reflect the authority, power and simplicity of a leader. The symbolic attributes worn by a king have remained unchanged since the Middle Ages.

Therefore, the creation of exclusive written batik for King Hamengku Buwana X will become a symbol of wise power and peace realized by a leader who leads by example of power, peace and also wisdom.

This work does not have to be translated as a frozen tradition, but further as a form of bringing to life the concept of peace followed by power. A leader such as a king, president, prime minister, tribal chief, is required to create lasting peace, stability and balance for the people he leads. The concept of peace is realized through the protective wings of the eagle or *Garuda*.



**Fig 7.** The batik creation used by The King Hamengku Buwana X.

In the creation above (**Fig. 7**) the message of power and peace is not depicted explicitly. The creation of this clothing does not aim to be a form of visual sacralization through symbols. It is a form of the messenger's effort to maintain peace and the responsibility of a powerful leader to always create peace. A person with great power, like King Hamengku Buwana X embodies the contradiction between the power to create peace and reject war which can be united in one work used by a king who is in power. The visualization of *Garuda* or eagle wings and the *Parang* motif in this creation is a "metaphor" expressed in the visualization of batik clothing motifs.

The disclosure of the work of creating batik is more about the philosophical aspect, namely the nature of duality, power and peace, but also the symbolization of strengthness and gentleness. The main aspect of symbolism in the creation of the batik clothing worn by King Hamengku

Buwana X also integrated duality, between strength and softness, as the basis for the creation of this work. Hence the researcher's thinking in this philosophical batik fashion work. The form created is a blend of highly symbolic elements.

The creation of this batik work is far from functional, practical and representative in its aspects. The artist's expression in making batik art, departs from the Middle Ages in Yogyakarta, Java ideas into a contemporary work, and penetrates the historical dimension. So it will be very difficult to find a visual aspect with tangible creative work. The batik creation work above (**Fig. 7**) is very philosophical, as a form of expression of individual creation and does not direct the viewer's understanding to certain objects that are easy to understand. The work of creating batik is very non-representational, but the author has a lot of consideration for the creative subject.

### **Conclusion**

This research aimed to create batik with the theme of power and peace for King Hamengku Buwana X by describing the representation of power and peace. The form of written batik clothing worn by a king, namely King Hamengku Buwana X from the palace of Special Region of Yogyakarta, Java, Indonesia. This research accounted for the special batik of King Hamengku Buwana X. The batik made depicts motifs that symbolize the power of authority, but also bringing of peace to all mankind. It is hoped that the creation of batik for King Hamengku Buwana X will enhance the role of batik artists in the process of creating batik clothes with the theme of power and peace related to aesthetic visual and technical abilities achieved through the application of written batik techniques. On the other hand, the creation of written batik art is closely related to the culture and background of batik artists who want to express the values of power and peace that leaders must have all over the world. There are aspects of human values, respect for life, policies in using power, highest efforts to create peace, including the ability of artists to master hand skills to make written batik, along with ideas as the basis for creation.

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**Fig. 2** *Parang* motif created by Agung Hanyakrakusuma The Great

**Fig. 3** *Gurdha* motif on batik

**Fig. 4** Process of formulating the batik concept

**Fig. 5** Preparation of wax and canting for batik

**Fig. 6** The process of depicting batik

**Fig. 7** The batik creation used by King Hamengku Buwana X.

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