



The transformation of Tuban Batik colors: perception and value in modern society

Fajar Ciptandi ^{a,1,*}, Morinta Rosandini ^{b,2}, Ulfah Nafi'ah ^{a,3}

^a Master of Design Study Program, Telkom University, Indonesia

^b Craft Study Program, Telkom University, Indonesia

¹ fajarciptandi@telkomuniversity.ac.id ^{*}; ² morintarosandini@telkomuniversity.ac.id; ³ ulfah.designer@gmail.com

^{*} Corresponding Author

ABSTRACT

This article discusses the philosophical meanings represented by the dominant color in the background of traditional batik cloth in Tuban, East Java, Indonesia. These meanings have provided values and appreciation for the people of Tuban throughout their lives, reflecting a way of life connected to the concept of cosmology from birth to death. However, the current wave of development trends and modernity has impacted how the people of Tuban attribute value and adhere to these philosophical meanings within batik. This research employs an ethnographic approach involving direct data collection at the research location. We immersed ourselves in the local community, engaging in random interactions to gain insight into their thoughts and behaviors. Additionally, to uncover hidden philosophical values, data was collected through oral traditions involving one community leader, two entrepreneurs, and batik craftsmen knowledgeable about these values due to hereditary teachings. Subsequently, the data was analyzed using a phenomenological approach to elucidate the relationship between the philosophical meanings inherent in the traditional Tuban batik color and the daily behavioral patterns of the current population. This exploration illustrates the enduring significance of these philosophical meanings to the Tuban people. These meanings serve as a foundation for contemplating actions that preserve the tradition's continuity in the face of evolving innovations. It is imperative to assess how these values within the tradition are treated—whether maintenance, development, or elimination is appropriate—based on contemporary conditions.

Article History

Received 2022-12-12

Revised 2023-04-05

Accepted 2023-06-26

Keywords

Philosophical meanings;
Traditional batik cloth;
Tuban, East Java;
Ethnographic approach;
Cultural continuity.



This is an open-access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license



1. Introduction

In most traditional communities in Indonesia, batik is not merely an ordinary piece of cloth; it also holds spiritual significance in the form of symbols, both in its motifs and colors [1]. Creating batik is also an activity that fosters a contemplative atmosphere influenced by the traditions, history, and spiritual values of the community [2]–[4]. For a long time, batik in Indonesia has been created to fulfill functional and ritualistic needs [5]. Traditional communities have passed down traditional clothing to successive generations through an ongoing inheritance process, ensuring their preservation up to the present day. This process doesn't only involve the transmission of skills but also encompasses knowledge, aesthetic insight, and a belief in interpreting batik cloth with philosophical significance [6], [7]. However, apart from being continually duplicated to maintain the continuity of its replication, the tradition also allows for intervention from external factors, resulting in shifts that cause changes, whether intentionally or not [8]. This condition is a result of people viewing traditional artifacts as a means to find solutions for survival and enhance their quality of life [9]. Therefore, changes in traditional artifacts (both physical and non-physical) are always happening, in line

with the increasing challenges in life. Like it or not, they need to undergo transformation by accepting and assimilating new things as a way of adapting to changing environments [10]. This is a "primary mutation", namely changes to an object due to the encouragement of human intention to fulfill their most basic needs, that is to feel safe and happy [11].

Change can also occur because it is triggered by cultural openness [12]. This openness initiates a continuous process of 'cultural dialogue,' leading to a cultural synthesis that gives rise to various forms of 'blended' culture [13]. This process unfolded over an extended period until it resulted in the formation of a well-defined final cultural framework [14]. The condition of transformation in a tradition is basically a necessity along with how the development of the era and modernization are also become part of the necessity itself. Thus, many studies have proven, especially in Indonesia, that the transformation of the philosophical values of a tradition has occurred in many examples, including; (1) The symbolic values once held as sacred within the forbidden batik of the Yogyakarta palace—encompassing motifs, colors, and usage functions that carried a noble and exclusive significance—have now transformed into something accessible to all individuals beyond the palace. This transition comes with a high level of tolerance for its utilization and the fostering of creative development [15], [16]; (2) The Dayak inland tribes in Kalimantan have traditions which, due to the impact of modernization and social change, especially in terms of agriculture and livelihoods, which previously depended on farming and hunting, which means not only about ordinary routine activities, but also part of their way of interpreting the interaction between humans and nature, while now they have openly adopted modern agricultural technology, such as the use of agricultural machinery, chemical fertilizers, and irrigation which degrades the meaning of philosophical values in their tradition [17], [18]; (3) The appreciation of the traditions of the Baduy tribal people who initially carried out activities in daily life without leaving any strong connection to the concept of macrocosm and microcosm has now developed by getting more and more appreciation and protection from external parties, moreover, it also opens opportunities for these traditions to get excessive exposure and become a tourist visit [19].

This condition in real example occurs in traditional batik artifacts made by people in Tuban, East Java, Indonesia. Looking at history, Tuban itself, since centuries ago, has played as one of the ancient trading ports between the "western" and "eastern" world regions. From there, Tuban experienced a lot of acceptance of foreign cultures outside of its local cultures, such as the culture brought by the Chinese and Gujarat people. This affects the forms of its culture and cultural artifacts today, and one of them is batik [20]. According to historical sources in the form of the Biluluk II inscription, the activities of Tuban people in making textile crafts have even been going on for a long time, since around 1319 AD. Cloth and dyes are probably one of the most important trading commodities, or it could also be a product of daily necessities for the people of Tuban in the past. Since a long time ago, the tradition of making cloth for the people of Tuban has started with spinning threads, then woven and decorated using written batik techniques with natural coloring [21]. Traditional batik of Tuban also has a relationship between the cloth and the traditional behavior of the community as well as its relation to the philosophy contained behind these fabrics. Batik cloth not only has various tangible values but also has intangible values [22]. Previous studies related to traditional cloth objects in Tuban have been carried out, including an analysis of the identity of Tuban batik in the past, and today's changes are caused by intervention in the form of developing new creative patterns that leave their original forms [6]. Experiments to improve the quality of artisans in terms of knowledge, insight, and skills to create opportunities for the birth of new ideas in the development of traditional cloth products [23], and study of the content of aesthetic values embodied in the traditional Tuban-style batik decoration and efforts to preserve it [24], [25].

These studies address the issue of philosophical values in a tradition which is represented through the pattern on cloth and the usage function of cloth for ritual activities. Then, previous studies also linked history and past conditions that had impacts on the creation of traditional cloth traditions in Tuban today. In addition, there is also research that touches on the technical direction of developing traditional Tuban fabrics to produce innovations into products that are in line with the times. However, there are still other things as a gap that have not been discussed much in the context of intangible values, Tuban batik has a very close relationship with the

cosmological concept of "Cycle of Life". This cosmological concept is symbolized not only in the Motives, but also predominantly in the background color of the batik cloth [26]. The philosophical meanings of the color symbols in batik have existed since centuries ago and have been a part of the lives of all Tuban people for a long time. However, in the current context, it is necessary to study how the philosophical meanings contained in the batik cloth are interpreted and appericated or lived up by all the people of Tuban and analyze what factors are responsible for these changes. This can contribute as an initial study to be able to proceed to applied research in providing innovation to these traditional Tuban artifacts.

2. Method

The research was conducted with a phenomenological approach to gain a substantive understanding of the experiences shared by a group of people, where researchers analyzed to describe a phenomenon as it is without manipulating the data in it; by taking into account the following matters: (1) referring to reality, leaving aside personal understanding and references regarding something being researched to produce objective knowledge and truth; (2) view the object of study as something intact and not separated from other objects so that a complete understanding of an object will be obtained, and (3) observe and pay attention to every detail of the incident as important information [27], [28]. Details of the research process are described, as Fig. 1.

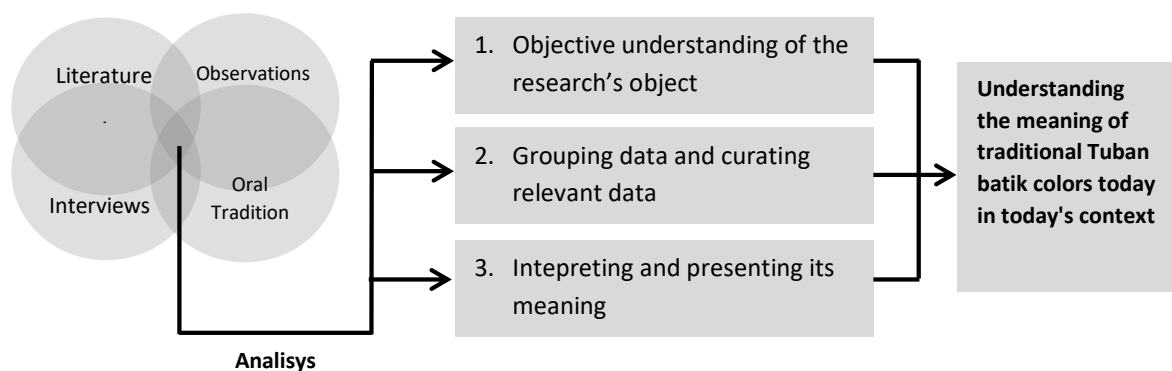


Fig. 1. Research Stages Scheme

Data collection was obtained by conducting ethnography to collect data, including; Literature studies sourced from scientific journals, articles, and main reference books belonging to Rens Heringa and Judi Knight Acjhadi and visual materials in cloth photos. Interviews to obtain detailed information about the phenomenon under study. In addition, interviews are also conducted to get something that has not been seen of ten traditional cloth craftsmen in Tuban randomly as a representation. This interview asked about the actual conditions faced and experienced by the community and traditional batik craftsmen. Observations to observe various data and symptoms at the location, namely the batik center area in Tuban, precisely in Kerek District, which is spread over four hamlets, namely: Kedungrejo, Margorejo, Gaji, and Karanglo. In addition, observations were also made in the form of observing the patterns of interaction among the craftsmen in the batik-making process. This process is carried out by observing using 2 approaches, including; (1) without distance, which is assimilating directly and participating in the activities of the craftsmen together to gain experience as same as the craftsmen; and (2) distanced, which is observing at a certain distance to pay attention to the activities of the craftsmen to understand their patterns and interactions without any intervention.

The oral tradition is to obtain testimony in the form of narratives of traditional actors who have information and information from previous generations' history, which are difficult to find written sources. This process was carried out for several parties, including; (1) entrepreneur and batik craftsman Uswatun Hasanah and Sri Lestari, the 3rd generation of a traditional batik family in Tuban; (2) Rukayah community leader who is also one of the primary resource persons in Heringa's research. In the oral tradition, the researchers prepare questions related to values

whose sources are known from the literature and confirm the truth, then ask things that are not or have not been explained in other written sources, that only become the understanding of the local community all this time. The data were then analyzed using the data explication technique with the following several steps; (1) Understand the data obtained in their entirety by making a transcript (a record of all the results of verbal and nonverbal communication) and carrying out an overview without presumptions about the entire data; (2) Compile an Individual Phenomenological Description based on interviews and oral tradition results by clearing the data from irrelevant statements and grouping and rearranging meaning units into a series; (3) They explored the data obtained by discussing the expressions the research subjects gave by reflecting, including implied terms, so they are easy to understand. In this disclosure, the arrangement is carried out sequentially, from past experiences to current life, which affects the appreciation of tradition.

3. Results and Discussion

3.1. Traditional Batik of Tuban

The form of traditional Tuban batik is also influenced by the ethnic values of Javanese culture. psychologically it is also influenced by the influence of the environment where Tuban is a coastal and agricultural area. Socio-culturally, coastal communities have the characteristics of a maritime culture that is oriented towards the sea and the market. This cannot be separated from the role of the Kambang Putih international trading port in Tuban. In the 12th century, this port served not only as a point for receiving goods but also as a collection center for merchandise from various countries visiting Tuban, including Persia, Arabia, Gujarat, Malaya, and China. These countries brought luxury goods to meet the demands of the elites in rural regions. This maritime culture eventually evolved into a broader culture and way of life characterized by cosmopolitanism, inclusivity, egalitarianism, outward perspective, dynamism, entrepreneurship, and pluralism [29]. Consequently, the people of Tuban also began to recognize various techniques for crafting textiles through weaving and adorning cloth with batik [30].

In contrast to the coastal characteristics, the agrarian characteristics of Tuban people actually describe very strong characters with a subtle Javanese impression and saying of *alon-alon waton kelakon* (slowly but surely as long as it is successful). These traits then dominate to cover the hard and rough characteristics which are influenced by coastal characteristics [31]. Therefore, each sheet of Tuban batik cloth as well as batik in general, also contains philosophical and material elements. All of these elements reflect various things, including attitudes and mentality, beliefs, feelings, habits, acculturation, and also aesthetic experiences expressed by the people of Tuban [32]. In terms of the technicality of making batik cloth, the process is carried out from upstream to downstream. Starting with the traditional yarn spinning process, then weaving the threads into sheets of cloth using a traditional loom called *gedhogan*, decorating with motifs using written batik techniques, and finally dyeing colors [21], [33]. The visual of Tuban batik has distinctive characteristics with rough and untidy motif outlines as well as a distinctive color of natural dyes, giving it an old and ancient impression. Most of Tuban's batik motifs (seen in Fig. 2) are inspired by things around them, such as *Srigunting* birds and *Ganggeng* or aquatic algae plants. In addition, there are also motifs that come from imitations of foreign cultures, namely *Lokchan* which is a type of mythological bird widely found in product ornaments brought by the Chinese when they came to Indonesia [6].




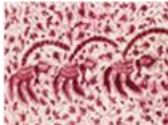
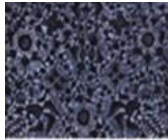

Fig. 2. Batik Motif Srigunting, Ganggeng and Lokchan

In the meantime, physically, the function of the Tuban batik cloth is as *sayut* and *jarit*. *Jarit* is a rectangular cloth with a width of 100 cm and a length of up to 250 cm which is used by wrapping it around the woman's body at the chest and ankles. While *sayut* is a cloth that has a width of about 60 cm and a length of up to 300 cm which is used by wrapping it around the shoulders and then circles to the waist. The function of this cloth is as a tool to help carry daily luggage, especially when going to the fields [21]. The non-physical function of the Tuban batik cloth is also used for magical and spiritual things specifically at events that are considered sacred, such as: weddings, births, deaths, or other major ceremonial celebrations. Not only that, batik cloth is also used as an indicator of social status for a certain group of people. In the past, batik cloth was also used as a valuable medium of exchange that could be exchanged for various daily necessities using the barter system [34].

3.2. Philosophical Meaning on Batik Colour

One of the philosophical meanings in Tuban batik is contained behind the background colors it displays. These colors in traditional batik were originally made using a variety of natural materials sourced from leaves, fruit, flowers, stems and plant roots. There are several colors that become the background for traditional Tuban batik fabrics, including: white, red, blue, purplish brown, and also black. All of these colors contain meaning representing the cosmology of Tuban people about life [33], [35]. Each color on the batik background represents the cardinal directions and the human life cycle (seen in Table 1). The white background of batik is called *putihan* representing the eastern direction of the wind which is the beginning of a life where the sun rises as a symbol of birth and childhood. The red background of batik is called *bangrod* representing the southern cardinal directions as a symbol of an important process, namely the maturity of female sexuality which is marked by the discharge of menstrual blood. The blue background of batik is called *biron* and also purplish-brown called *pipitan* representing the western direction as the stage for a woman to become a wife and mother, and slowly face menopause and grow old. Finally, the black batik background is called *irengan* representing the north cardinal directions as the final stage of human life in the form of death [35].

Table 1. Distribution of Villages According to Cosmology Concept and Connection with Background Color on a Typical Tuban Batik

Village Location	Meaning of Cosmology Concept	Batik Pictures	Batik Names	Descriptions
East	Symbolizes baby birth and childhood		<i>Putihan</i>	Batik with background color is dominated with white color and has a motifs of floral and animals in blue, red or brown.
South	Symbolizes fertility, women's sexual maturity and fertility		<i>Bangrod</i>	Batik with background color is dominated with red from noni plant roots dyeing and has a red or white motifs of floral or animals.
West	Represents women's infertility and elderlyhood.		<i>Biron</i>	Batik with background color is dominated with blue from indigo dyeing and has a blue or white motifs of floral or animals.
North	Represents elderlyhood and death.		<i>Irengan</i>	Batik with background color is dominated with black from natural dyeing and has a black or dark brown motifs of floral or animals.
Central	A place is with the highest authority.	-	-	Meeting center for all village in Tuban and a batik sales center.

At birth, the baby is usually wrapped in a white cloth as a symbol of purity. Because the birth of a baby into the world is still in a holy state, according to the cosmological concept they understand the cloth *putihan* (white cloth) is a symbol of the birth of a baby that is pure and holy. Then in the wedding process, apart from being a dowry, the *ganggeng* patterned *pipitan* batik cloth is also used by the bride and groom as a symbol of unity. This means that the two partners will then be united in the household forever. Likewise, *irengan* batik has a symbolic meaning as the end of life, so it is used by the Tuban community when there is a death event. This *irengan* batik cloth in the manufacturing process, even at the last dyeing, is first dyed using mud as an analogy of "planting" the human body back into the ground. Cloth is used as a cover for the coffin of a corpse, and after the funeral is finished, the cloth is brought to be stored as an heirloom.

This kind of cosmological arrangement is also commonly found among traditional communities in Indonesia, a concept referring to the unity of the layout of a village determined as the center and surrounded by four other villages in a position according to the cardinal directions, see Fig. 3. This is known as *Mancapat*, which is an arrangement that underlies the arrangement of a hamlet with a central hamlet surrounded by other hamlets on the north, west, east, and south sides. Although this term is not well known by the people in Tuban Regency from its characteristics, it appears that the hamlet arrangement is similar to the concept of *Mancapat*. The market becomes a center point for various activities and meetings, and is surrounded by hamlets that are scattered according to the four cardinal directions [36], [37].

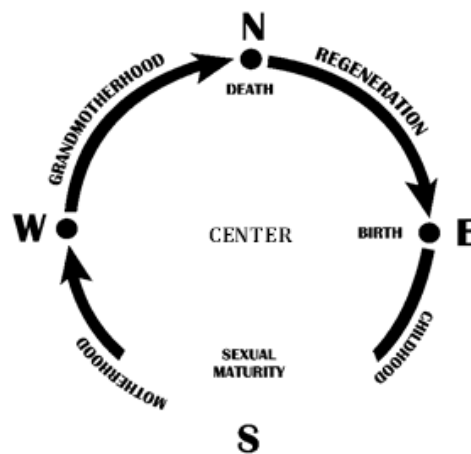


Fig. 3. Cosmology of "Cycle of Life" of Tuban Community [35]

If we pay attention to the geographical conditions of the hamlets in Tuban Regency, based on an interview with a community leader named Rukayah, it can also be explained that the differences in the colors on the batik backgrounds made by each of these hamlets are due to natural resources differences as well as the skills of the craftsmen. The hamlet in the west, namely Karanglo, is the center of producing *putihan* batik. The hamlet used to have a large area of land as a cotton planting area. Therefore people in Karanglo hamlet are more focused on the process of spinning yarn and weaving to produce sheets of plain cloth. In batik making, they do not master complex and varied color dyeing techniques. Meanwhile, other hamlets such as Margorejo, Kedungrejo, and Gaji are located close to market access; do not weave the cloth and only buy it from the market.

Therefore the focus of the craftsmen in this hamlet is making batik. They also have better batik and dyeing skills. In addition, there is *sayut* cloth which serves as an identifier for Tuban women, distinguishing them from groups of virgin or unmarried women, married women, or elderly women; based on the background color of the cloth they use according to the philosophical concept of the traditional batik color. Meanwhile, *jarit* cloth used by Tuban women can also show the identity of the hamlet origin, whether they are from hamlets in the east, south, west, or north of Tuban traditional market location. Furthermore, the batik cloth also functions as an indicator of social status, where the people who use the *ganggeng*, *lurik* and *tapeh* motifs are from among the batik bosses or land owners who are in a group of high social

status. While the use of *jarit* with cheap printed batik cloth (*tukon*) shows someone from a lower social group who is a family member of an agricultural laborer who does not own his own agricultural land [35].

3.3. Current Appreciation

In today's modern context, it is unavoidable that the people of Tuban have undergone the assimilation of modernization values, creating a gap that leads to a devaluation and altered interpretation of the philosophical values found in batik. In the context of tradition, this transformation process becomes apparent through changes and shifts in the various embedded traditional values. This shift is spurred by the openness of culture, which commences with a 'cultural dialogue' between the original culture and the new culture entering, continuously shaping various forms of a 'blended' culture [13]. This process unfolds over an extended period, culminating in the establishment of a final cultural framework.

The environment in Tuban is still agricultural in nature, with many gardens and fields planted with various types of rice, cassava, corn, vegetables and fruits; so that there are still many people who choose farming and farming as their main livelihoods. As a side job when not farming; they do the work of spinning, weaving and batik making. However, now there are types of work in other sectors, such as being factory workers, traders, or employees due to the wider access to information from outside which has an impact on providing opportunities for the people of Tuban to see various alternatives. Only about 7 km from the batik center area in Tuban Regency, a 1.500 hectare Indonesian cement factory (Semen Indonesia) has been built with a building of 400 thousand m²; therefore the people rethink about their choices, whether to remain as a farmer and batik craftsman or switch to be labor in factories.

The establishment of this cement factory has made Tuban people lose most of their cotton planting land. This has also had an impact on the continuity of the traditional culture of making cloth there. Even this has indirectly influenced society in expressing respect for nature because now physical development has caused the existing harmony with nature to lose its balance. The characteristics of previous Tuban people described as the rural communities, namely; (1) having a strong relationship with nature so that many rules of life were born with the aim of protecting nature; (2) their livelihoods are generally farming, or making cloth; (3) population density is still relatively low; (4) homogeneity in the form of similarities in social and psychological characteristics, language, beliefs, customs, and behavior is still very strong in society; and (5) social differentiation shows the existence of layers of society with differences in social status. Now all of these characteristics no longer represent the people of Tuban.

Nature, in the order of the macrocosm and microcosm concepts, is no longer a priority. It is evidenced by the growth of infrastructure and industrial development that are at the expense of nature preservation. Then the level of community homogeneity decreases due to the large number of newcomers who enter and then settle and give influence. Additionally, there is no longer any social status in Tuban community today. Therefore, based on these situations and conditions, it can be said that the characteristics of society have now shifted away from the characteristics of rural communities to those of suburban communities. Additionally, Tuban, related to its history is largely influenced by the great history (once as an international port), and is one of the important areas in the map of Islamic teachings spread, making it rich in cultural features. This can be seen in several customs in the form of special rituals that still adapt the ways of Hindu-Javanese culture such as giving offerings to the gods which they believe can provide good luck.

On the other hand, the development of Islamic culture has made these practices gradually abandoned because they are considered contrary to religious law. However, the two cultures are present and acculturated without causing significant conflict. The traditional customs of the Tuban people to perform rituals which are the teachings of Hindu-Javanese culture at first involved the role of traditional cloth in its implementation. However, since Islam became the dominant teaching there, ritual practices involving the use of cloth were increasingly abandoned or acculturated. So, indirectly, the forms of fabric interpretation, animism, and dynamism, are now almost disappear. For example, the Tuban people who are still practicing offerings in the form of *sesajen* (a gift intended for a God) when planting and harvesting rice in

the fields actually survive because they want to preserve and maintain the traditions inherited from their previous ancestors. However, because they already have an understanding according to Islamic teachings, the mantras usually recited are changed with prayers offered to Allah.

Although for some others, these practices have actually been abandoned because they are considered no longer relevant to the life of modern society. The people of Tuban do not have customary rules and sanctions that are binding and compelling in the implementation of various ritual practices. So far, although these activities are carried out together communally, the meaning of their beliefs is their own matter. So that no one has the right to regulate and prohibit matters of belief in interpreting and appreciating something. In particular, the Tuban people's appreciation of the philosophical meaning of batik background color now seems to have no meaning whatsoever.

All batik craftsmen do not base batik making on an interpretation of traditional philosophical values that once existed. Starting from the process of dyeing colors on fabrics, most of them have switched from previously using natural dyes to synthetic dyes. Even though the colors made still refer to the background colors that symbolize the philosophy of traditional batik, this is not because of the motivation for the meaning of the cosmological concept anymore, but only as an economic motivation to produce batik cloth with an easy and fast process so that the selling price could be more affordable. Therefore in the process of coloring the batik cloth, they no longer see nature as an important part of a discourse. This condition if it is related to the concept of cultural transformation described by Sachari [38] can be described as in Fig. 4.

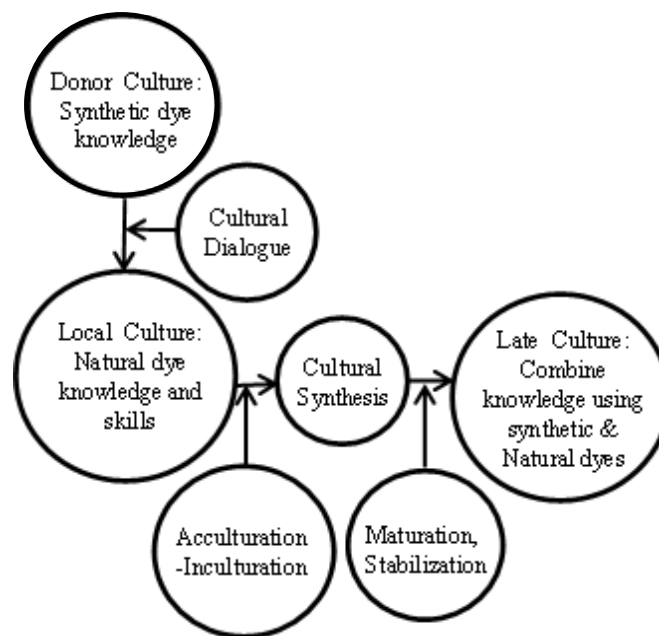


Fig 4. Development of Tuban batik with variations of synthetic dyes

The other evidence strengthening the belief that Tuban people have no strong appreciation of the philosophical meanings of the traditional batik background color symbol are the interviews results with random people with the question whether they know about the philosophical meanings of the traditional Tuban batik cloth. They all answered that they did not know. Likewise, in the practices of events considered sacred, such as the alms of the earth ritual before planting plant seeds by giving offerings to the earth), death, and marriage (bridal offerings and bridal clothing), batik cloth is still used. But, its existence is only limited to the complementary function of the ritual that has become a tradition, without understanding the meaning of the symbols contained. This can be seen when people no longer use batik with background colors that match their philosophical meaning when carrying out these ritual practices. The condition of the new appreciation of the value and meanings of the color of Tuban batik can be defined in Table 2.

Table 2. Comparison of Ideal Appreciation with New Appreciation of Color in Tuban Batik

Cultural Level	Form of Ideal Appreciation	Form of New Appreciation
Artefact	The function of cloth as an artifact is interpreted in a practical way to support daily activities as <i>sayut</i> and <i>jarit</i> . In addition, the appreciation of the relationship between artifacts and traditional ecology can be seen in the awareness of presenting batik colors using inspiration and raw materials from nature which is a form of human responsibility as part of nature and must be able to live in harmony with nature.	The behavior of producing batik cloth without prioritizing the elements of craftsmanship and wisdom. This results in a feeling of freedom from using synthetic dyes and generating chemical waste. Motivation is also driven by reasons of productivity and economic profit.
Behaviour	There is appreciation in the form of collective acceptance and conscious awareness that color is one of the tools to indicate the identity of a social group in Tuban so that it can form distinctive patterns of daily interaction. In addition, another appreciation in terms of knowledge and teaching of traditions can be seen in the maintenance of good skills in dyeing cloth which is inherent in each crafter and is seriously transmitted to others.	The new appreciation is shown through the changing systemic relationships between all actors (suppliers, producers, consumers) who carry out transactions only transactional, and are no longer related to ecological issues and also the inheritance of traditions.
Idea	Creating the concept of ' <i>mancapat</i> ' and Cycle of Life Cosmology which in everyday life is shown in the form of using cloth in various traditional and spiritual activities.	The new appreciation appears in the meaning of products which are no longer considered to have philosophical content, but rather to modern design concepts.

4. Conclusion

This paper explains how the attitudes of people in Tuban today on the philosophical meanings contained in the background color of traditional batik which in the past have existed and been lived or appreciated by the whole community. In today's modern context it is unavoidable that people in Tuban have experienced the assimilation with modernization values. The activity of making batik is still being carried out while still applying the color concepts that have so far represented the traditional Tuban cloth by applying the traditional basic colors, such as: red, black, blue, white and brown. These colors still survive as part of the process of inheriting community knowledge, but are only influenced by the factor of habits and skills that have been passed down from generation to generation. However, they have experienced a shift and weakening in the factor of appreciation and understanding the values in it. This can be felt most from the manufacturing process which prioritizes practicality by using synthetic dyes and abandons connection with nature, as well as from the application of fabric functions which are not based on traditional needs at all, but based on economic considerations and market demand. The dominating elements of the values that apply to traditional cloth traditions in Tuban today can be said to be modernity, namely effectiveness, efficiency and also economical compared to traditional philosophical value elements. The causes can probably be originated from 3 main factors, namely; (1) Changes in the nature mentality of society. In this research, it can be explained that the changing nature in providing support for the availability of natural raw materials to produce textile dyes affects how the motivation of artisans in the effort to maintain the tradition of traditional batik colors. This motivation's shift then causes the attitude and mentality of the artisans in interpreting the process of dyeing cloth which gradually fades away caused by the changing perception of dyeing cloth from previously "very craftsmanship" to something that is considered as a process that must be effective and efficient by using synthetic dyes; (2) Loss of understanding and implementation of ritual practices. The process of appreciating and interpreting traditional society towards traditional behavior in creating colors on batik in the past was bound by ritual activities which were carried out based on a communal belief that colors must be displayed based on the cosmology of life. In fact, these beliefs and ritual activities using cloth have been increasingly abandoned, and the motivation for coloring is no longer for spiritual purposes but is influenced by modern factors, namely market demand; (3) Changes in environmental conditions. Changes in people's motivation and mentality strongly influence how social interaction patterns are carried out, including human interaction

patterns to their artifact products. The mindset that is influenced by modernity causes the relationship between society and artifact products to only be limited to a practical relationship and is no longer associated with deep and philosophical elements. Therefore, based on these facts, if we relate this to the act of preserving the existence and vitality of the tradition, the most appropriate way is to carry out a transformation strategy ie. developing the batik tradition through innovation. This is done in order to adapt to the current conditions in Tuban which have moved towards rapid development and change.

Acknowledgment

The authors would like to thank Telkom University, Indonesia for their support in making this project possible.

Declarations

- Author contribution** : FC: research idea, analyzed the data, and wrote the article;
MR, UN: analyzed the data and wrote the article.
Funding statement : The research is funded under Project No.
Conflict of interest : The authors declare no conflict of interest.
Additional information : No additional information is available for this paper.

References

- [1] E. Krisnawati, N. Sunarni, L. M. Indrayani, A. N. Sofyan, and T. Nur, "Identity Exhibition in Batik Motifs of Ebeg and Pataruman," *SAGE Open*, vol. 9, no. 2, p. 215824401984668, Apr. 2019, doi: [10.1177/2158244019846686](https://doi.org/10.1177/2158244019846686).
- [2] A. S. A. A. P. D. Nurcahyanti, "Girilayu Batik Motifs and their Forms of Symbolic Contemplation," *Cultura*, vol. 17, no. 2, pp. 207–216, Jan. 2020, doi: [10.3726/CUL022020.0016](https://doi.org/10.3726/CUL022020.0016).
- [3] C. Delhay and E. Bergvelt, "Fashion Exhibitions in the Netherlands: Between Visual Spectacles and Community Outreach," *Fash. Theory*, vol. 16, no. 4, pp. 461–492, Dec. 2012, doi: [10.2752/175174112X13427906403804](https://doi.org/10.2752/175174112X13427906403804).
- [4] N. Kusumawati, E. Rahmadyanti, and M. M. Sianita, *Batik became two sides of blade for the sustainable development in Indonesia*. Elsevier Inc., 2021. doi: [10.1016/B978-0-12-817742-6.00003-7](https://doi.org/10.1016/B978-0-12-817742-6.00003-7)
- [5] D. A. Swallow, "Javanese batiks: Meaning, interpretation and change," *Indones. Circle. Sch. Orient. African Stud. Newsl.*, vol. 15, no. 42, pp. 33–55, Mar. 1987, doi: [10.1080/03062848708729659](https://doi.org/10.1080/03062848708729659).
- [6] F. Ciptandi, "The Identity Transformation of Gedog Batik Tuban, East Java," *J. Urban Soc. Arts*, vol. 7, no. 2, pp. 65–73, Dec. 2020, doi: [10.24821/jousa.v7i2.4500](https://doi.org/10.24821/jousa.v7i2.4500).
- [7] L. V. Aragon, "The currency of Indonesian regional textiles: Aesthetic politics in local, transnational, and international emblems," *Ethnos*, vol. 64, no. 2, pp. 151–169, Jan. 1999, doi: [10.1080/00141844.1999.9981596](https://doi.org/10.1080/00141844.1999.9981596).
- [8] R. Syamwil, "Conservation of batik: Conceptual framework of design and process development," in *AIP Conference Proceedings*, 2018, p. 020043, doi: [10.1063/1.5028101](https://doi.org/10.1063/1.5028101).
- [9] D. Sulistianingsih and P. Pujiono, "The Protection of Indonesian Batik Products in Economic Globalization," in *Proceedings of the 1st International Conference on Indonesian Legal Studies (ICILS 2018)*, 2018, pp. 198–204, doi: [10.2991/icils-18.2018.38](https://doi.org/10.2991/icils-18.2018.38).
- [10] F. Ciptandi, "Traditional Batik Tuban Innovation Through Motive Development Uses jBatik Software," in *Proceedings of the 3rd International Conference on Creative Media, Design and Technology (REKA 2018)*, 2018, pp. 88–91, doi: [10.2991/reka-18.2018.19](https://doi.org/10.2991/reka-18.2018.19).
- [11] A. Nugraha, "Transforming tradition for sustainability through 'TCUSM' tool," *Res. Arts Educ.*, vol. 2010, no. 3, pp. 20–36, Sep. 2010, doi: [10.54916/rae.118730](https://doi.org/10.54916/rae.118730).
- [12] S. Groschl, "Interculturalism as a means toward cultural inclusiveness and cross-cultural dialogue," *Int. J. Crit. Indig. Stud.*, vol. 13, no. 1, pp. 1–15, Mar. 2020, doi: [10.5204/ijcis.v12i2.1345](https://doi.org/10.5204/ijcis.v12i2.1345).

-
- [13] S. A. Komarraju, P. Arora, and U. Raman, "Agency and servitude in platform labour: a feminist analysis of blended cultures," *Media, Cult. Soc.*, vol. 44, no. 4, pp. 672–689, May 2022, doi: [10.1177/01634437211029890](https://doi.org/10.1177/01634437211029890).
- [14] T. Kroger, "Promoting significant learning in a cultural craft course," *Cr. Res.*, vol. 11, no. 2, pp. 211–236, Sep. 2020, doi: [10.1386/crre_00026_1](https://doi.org/10.1386/crre_00026_1).
- [15] J. Widagdo, A. I. Ismail, and A. binti Alwi, "Study of the Function, Meaning, and Shape of Indonesian Batik From Time To Time," in *ICON ARCCADE 2021: The 2nd International Conference on Art, Craft, Culture and Design (ICON-ARCCADE 2021)*, 2021, pp. 1–7, doi: [10.2991/assehr.k.211228.001](https://doi.org/10.2991/assehr.k.211228.001).
- [16] A. Lillethun, "Javanese Effects: Appropriation of Batik and Its Transformations in Modern Textiles," in *Textile Society of America Symposium Proceedings*, 2004, pp. 34–43.
- [17] K. Kristianus, "The Dayak Selako Shamans Oral Tradition: Intermediary Between People, Culture And Religion," *Al-Albab*, vol. 10, no. 2, pp. 241–256, Jan. 2022, doi: [10.24260/alalbab.v10i2.2093](https://doi.org/10.24260/alalbab.v10i2.2093).
- [18] F. V. Melati and R. K. Rahardi, "Revitalizing the Values of Local Wisdom in the Oral Tradition of 'Nyangahatn' Dayak Kanayatn in Anthropological Perspective," *J. Arbitrer*, vol. 9, no. 2, pp. 107–117, Oct. 2022, doi: [10.25077/ar.9.2.107-117.2022](https://doi.org/10.25077/ar.9.2.107-117.2022).
- [19] Mirajiani, Sulaeni, and T. Sutisna, "The local farming system based on custom and tradition to achieve sustainable agriculture in Baduy indigenous community," *IOP Conf. Ser. Earth Environ. Sci.*, vol. 383, no. 1, p. 012032, Nov. 2019, doi: [10.1088/1755-1315/383/1/012032](https://doi.org/10.1088/1755-1315/383/1/012032).
- [20] F. Ciptandi, "Representation of the greatness of Kambang Putih Seaport in the past on Ganggeng motif," *IOP Conf. Ser. Earth Environ. Sci.*, vol. 649, no. 1, p. 012037, Feb. 2021, doi: [10.1088/1755-1315/649/1/012037](https://doi.org/10.1088/1755-1315/649/1/012037).
- [21] J. K. Achjadi and E. A. Natanegara, *Tenun Gedhog: the hand-loomed fabrics of Tuban, East Java*. Media Indonesia, 2010.
- [22] M. D. K. E. R. Hartowiyono, "Philosophy, design batik yogyakarta, and batik surakarta made in indonesia," *Int. J. Latest Trends Eng. Technol.*, vol. 8, no. 3, pp. 91–99, 2017, doi: [10.21172/1.83.012](https://doi.org/10.21172/1.83.012).
- [23] M. E. Widiani, N. Retnowati, A. Slamet, A. Slamet, and T. Sagirani, "The Improving of the Quality Resources of Gedog Batik Craftsmen in Tuban Regency," *Indones. J. Cult. Community Dev.*, vol. 7, Sep. 2020, doi: [10.21070/ijccd2020683](https://doi.org/10.21070/ijccd2020683).
- [24] K. M. E. W. A. A. S. A. W. K. Hidayati, "Preservation, Standardization and Information Technology 4.0 of Traditional Gedog Tuban Batik to be Competitive in Marketing During COVID - 19," *Theor. Pract. Res. Econ. Fields*, vol. 13, no. 1, pp. 72–85, Jun. 2022, doi: [10.14505/tpref.v13.1\(25\).06](https://doi.org/10.14505/tpref.v13.1(25).06).
- [25] Bramantijo, M. J. Hidayat, and M. Mubaro, "Aesthetic Values of Cocohan or Coblosan Motifs on Tuban Gedhog Handmade Batik," in *Proceedings of the 1st International Conference on Interdisciplinary Arts and Humanities*, 2019, pp. 330–335, doi: [10.5220/0008764303300335](https://doi.org/10.5220/0008764303300335).
- [26] P. Kitley, "Ornamentation and Originality: Involution in Javanese Batik," *Indonesia*, vol. 53, pp. 1–19, Apr. 1992, doi: [10.2307/3351111](https://doi.org/10.2307/3351111).
- [27] R. Desjarlais and C. Jason Throop, "Phenomenological Approaches in Anthropology," *Annu. Rev. Anthropol.*, vol. 40, no. 1, pp. 87–102, Oct. 2011, doi: [10.1146/annurev-anthro-092010-153345](https://doi.org/10.1146/annurev-anthro-092010-153345).
- [28] H. Sojasi Qeidari, H. Shayan, Z. Solimani, and D. Ghorrooneh, "A phenomenological study of the learning experience of children in rural tourism destinations," *Tour. Stud.*, vol. 21, no. 2, pp. 235–259, Jun. 2021, doi: [10.1177/1468797620985781](https://doi.org/10.1177/1468797620985781).
- [29] A. Das Gupta, "The Maritime Trade of Indonesia: 1500–1800," in *South East Asia*, London: Routledge, 2022, pp. 91–125. doi: [10.4324/9781003101666-7](https://doi.org/10.4324/9781003101666-7)
- [30] K. R. Hall, "Textile Reorientations: The Manufacture and Trade of Cottons in Java c. 1600–1850," in *Textile Trades, Consumer Cultures, and the Material Worlds of the Indian Ocean*, Cham: Springer International Publishing, 2018, pp. 181–208. doi: [10.1007/978-3-319-58265-8_8](https://doi.org/10.1007/978-3-319-58265-8_8)
- [31] E. Sedyawati, M. P. B. Manus, and S. Rahardjo, *Tuban: kota pelabuhan di jalan sutra*. Jakarta: Departemen Pendidikan dan Kebudayaan, 1992.

-
- [32] A. A. P. A. S. A. B. S. Jamaludin, "Knowledge from Javanese Cultural Heritage: How They Manage and Sustain Teak Wood," *Cultura*, vol. 15, no. 1, pp. 23–48, Dec. 2018, doi: [10.3726/CUL.2018.01.02](https://doi.org/10.3726/CUL.2018.01.02).
- [33] C. Fajar and S. Agus, "'Mancapat' Concept on Traditional Cloth Cosmology of Tuban Community, East Java, Indonesia," *Adv. Sci. Lett.*, vol. 24, no. 4, pp. 2243–2246, Apr. 2018, doi: [10.1166/asl.2018.10926](https://doi.org/10.1166/asl.2018.10926).
- [34] D. W. Kartikasari, "Makna motif Batik Gedog sebagai refleksi karakter masyarakat Tuban," *Kaji Moral dan Kewarganegaraan*, vol. 5, no. 3, pp. 960–974, 2017.
- [35] R. Heringa, "Ninik Towok's Spinning Wheel: Cloth and the Cycle of Life in Kerek–East Java." Fowler Museum, Boston-London, 2010.
- [36] I. Aliyah, "The Roles of Traditional Markets as the Main Component of Javanese Culture Urban Space (Case Study: The City of Surakarta, Indonesia)," *IAFOR J. Sustain. Energy Environ.*, vol. 3, no. 1, pp. 103–120, Apr. 2016, doi: [10.22492/ijsee.3.1.06](https://doi.org/10.22492/ijsee.3.1.06).
- [37] C. Maulidi and W. I. Rukmi, "Literature Review on Spatial Order of Ancient Javanese Cultural Landscape: It May Contains Spatial Continuum Idea," *IOP Conf. Ser. Earth Environ. Sci.*, vol. 328, no. 1, p. 012060, Oct. 2019, doi: [10.1088/1755-1315/328/1/012060](https://doi.org/10.1088/1755-1315/328/1/012060).
- [38] A. Sachari, *Estetika: makna, simbol dan daya*. Penerbit ITB, 2002.