

## THE POWER OF NARRATION IN ONLINE MEDIA TO SUPPORT THE SUSTAINABILITY OF MAOS BATIK

Monica Hartanti<sup>1\*</sup>; Christine Claudia Lukman<sup>2</sup>

<sup>1-2</sup>Visual Communication Design Departement, Faculty of Arts and Design, Maranatha Christian University  
Jl. Prof. Drg. Surya Sumantri, No. 65, Bandung, West Java, Indonesia  
<sup>1</sup>monica.hartanti@art.maranatha.edu; <sup>2</sup>christine.cl@art.maranatha.edu

Received: 28<sup>th</sup> June 2022/ Revised: 19<sup>th</sup> April 2023/ Accepted: 03<sup>rd</sup> May 2023

**How to Cite:** Hartanti, M., & Lukman, C. C. (2023). The power of narration in online media to support the sustainability of Maos batik. *Humaniora*, 14(3), 189-198. <https://doi.org/10.21512/humaniora.v14i3.7775>

### ABSTRACT

*The research showed that historical events could create a narrative on batik motifs. The chronicle of the Javanese War had always been a part of the origins of Banyumasan Batik, including Maos Batik. The narrative about the Diponegoro War code on Maos Batik was a success factor in increasing the uniqueness of the Maos Batik. Although the truth was uncertain, this narrative was published and popularized through trusted online news media. The research used narrative analysis with a qualitative descriptive approach. Narrative data were collected through reliable sources, narrative analysis from Propp, and the semiotics of the Barthes signification system to reveal the myths and ideologies contained in the Maos Batik motif. Online questionnaire data was from 108 respondents to determine the respondent interest level after knowing the Batik motif's narrative as the code for the Diponegoro War. The research reveals that the narrative of the Maos Batik motif as a code for the Diponegoro War cannot be clarified the truth of its history. However, the socialization carried out by the company owners through the popularity of the leading online news media has made this narrative considered historical truth. Strengthened by the myths contained in the Maos Batik motif, it can function to naturalize history. If this is not considered a historical fact, then the narrative can be accepted as a marketing strategy. The dissemination of the narrative in Maos Batik through trusted online news media can enhance the uniqueness of Maos Batik, which becomes a differentiation from other regions. This attracts consumers to buy and supports sustainability of Maos Batik.*

**Keywords:** narrative power, online news media, Maos batik, Diponegoro War codes

### INTRODUCTION

Banyumas was the Surakarta Kasunanan area until 1830. Banyumasan Batik centers are scattered in Banjarnegara, Purbalingga, and Cilacap (Saraswati, Iriyanto, & Putri, 2019). The chronicles of the Javanese War have always been part of the origins of the batik tradition there (Ayasofia & Santoso, 2021). One that includes Banyumasan Batik is a batik from the Maos area in the East Cilacap region, which has been developing since the 18<sup>th</sup> century. Maos Batik motifs are generally in local plants because the batik makers are farmers who fill their spare time while waiting for the harvest season. The color schemes are brown, black, white, blue, green, and yellow. Maos Batik reached its heyday in the 1970s-1980s and then continued to decline. That is not surprising because

other regions have experienced a similar phenomenon. The decline in the batik industry is caused by people's fashion tastes shifting to tastes from outside Indonesia, so the number of batik artisans also decreases.

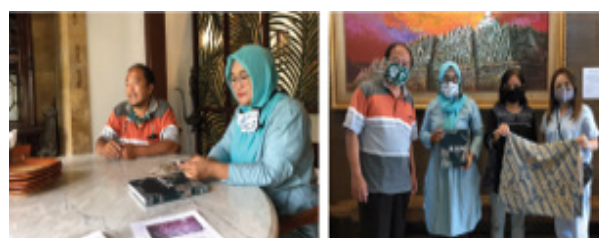


Figure 1 Interview with the Owner of Batik Rajasa Mas

In 2020, the researchers interviewed Mr. Tonik Sudarmaji and his wife, Mrs. Euis Rohaini, as the owners of the Maos Batik SMEs with the Rajasa Mas brand. He started the Rajasa Mas Batik company with financial support from the local government. The owners and employees of Rajasa Mas receive training on batik, waste management, convection development, and various exhibitions at home and abroad (Figure 1).

They introduce the distinctive Rajasa Mas batik design, thought to have served as the battle in Diponegoro's secret code. *Buntal Gabahan*, *Rujak Cente*, *Cebong Ngumpul*, and *Ladrang Manis* are the names of the Diponegoro war-related batik theme that Rajasa Mas still creates today. These motifs borrow from the grip of inland (palace) batik motifs, which resemble the *Sido Muncul* (rhombus shape) batik motifs, *Parang* or *Pereng* (patterns with parallel diagonal lines) but are combined with other elements typical of the Maos region. The statement of the owner of Rajasa Mas regarding the Maos Batik motif as a code for the Diponegoro guerrilla war becomes an exciting narrative. It is widely used to reference popular articles in online media and scientific articles in national journals. Generally, the researchers accept this statement as truth without triangulation to test data credibility through various data collection techniques and sources.

In the realm of batik creation, there are often narratives related to creating specific motifs, for example, the *Truntum* motif. Etymologically, the word *truntum* comes from the Javanese language *truntum* or *tumaruntun*, which means to grow again. *Taruntum* means increasing, developing, always blossoming, lively again, or guiding in achieving a goal. The *Truntum* Batik motif has a subtle and straightforward pattern. It is patterned like a sprinkling of small abstract flowers, namely Tanjung flowers. The ornaments are shaped like stars scattered in the sky. Judging from its shape, it takes a very long time to describe the *Truntum* motif on a piece of cloth. The *Truntum* motif depicts a flower seen from the front in a rectangular field; usually, black is used as a base. Kanjeng Ratu Beruk or Ratu Kencono, the Empress of Sunan Paku Buwana III, has created the history of the *Truntum* Surakarta batik motif. She felt neglected by the King because he was busy paying attention to his new concubine and intended to remarry. One night, Ratu Kencono drew closer to God until inspiration came. The clear sky studded with twinkling stars and the fragrant Tanjung flowers falling in the garden accompanies the feeling of loneliness. Amid her loneliness and sadness, she created the *Truntum* motif as a symbol of sincere, unconditional, and eternal love. The decorative variety can identify the *Truntum* batik motif in the form of blooming flowers arranged neatly and geometrically. This motif belongs to the type of palace batik using natural Soga dyes in its manufacture. Today, it can be found batik motifs that mean loyalty in wedding ceremonies, both in Yogyakarta and Solo, which the bride usually wears at "the *midoareni*" and "*Panggih*" events, as well as the parents of the bride and groom

(Soekarba, Widodo, & Kusharjanto, 2021).

Another narrative related to the creation of motifs is also found in Lasem. The motif of *Watu Kricak*, or broken stone (gravel), is said to have originated from the story of the suffering of the Lasem people who were forced to work hard to build a highway by order of Daendels (1809). At that time, there was a malaria epidemic, so the people of Lasem, who were tired of working and lacking food, died. In remembrance of this event, Lasem Batik makers have created the *Watu Kricak* motif (Interview with Mr. Sigit Wicaksono in Lasem in 2017).

The owner of Rajasa Mas popularizes his brand as batik, whose motif is used as a code in the Diponegoro War. This caused Rajasa Mas Batik product sales to increase from 2012 to 2015 by 20% per year or around Rp. 2,4 billion per year. Sales range from Cilacap, Jakarta, Semarang, Makassar, Manado, and Papua to Malaysia, Thailand, England, and Canada. Of course, this is very encouraging because it can support the sustainability of local MSMEs, absorb many female workers, and improve the welfare of the Maos area (Azizah & Sembada, 2016).

Storytelling marketing has a significant effect on purchase decisions (Anastasya et al., 2021). Consumers' emotional responses and connections to the narrative cause them to relax their guard and be more susceptible to persuasion (Biesenbach, 2018). Strategically employing the brand narrative aspect of the conflict positively correlates with consumer perceptions of brand heritage while articulating brand heritage among product brands (Pfannes et al., 2021).

Maos Batik is a type of Banyumasan Batik that has a unique visual style due to the influence of inland and coastal batik (Apriliyanto, 2019). In contrast to Pekalongan Batik, whose motifs emphasize decorative forms, Banyumas Batik motifs display forms of symbolism that illustrate the value of the local wisdom of the community (Sholikhah, Purwaningsing, & Wardani, 2017). The chronicles of the Javanese War have always been part of the origins of the batik tradition there. This is inseparable from the Diponegoro War against the Dutch. When they lost the war, Diponegoro's troops and their families fled to various areas in Java, including Banyumas. Then, in these areas, they make batik to meet their financial needs.

It is started from the story of one of the daughters of the Banyumasan Batik entrepreneur, Ong Tjing Kiem, 1930-1970 on Jalan Gadean, Sudagaran, Banyumas, namely Mrs. Puspa Handayani, 73 years old (Ong Boen Hwa). According to Mrs. Puspa, the founder of this batik company is Mr. Ong Juk, his great-grandfather who married one of the soldiers of Pangeran (Prince) Diponegoro, known as "Mbah Sri". He is a Ronggeng dancer who travels around Banyumas to spy on the movements of the Dutch East Indies army. The story of the ancestry of the Ong family and the Diponegoro army is one of the stories of the interconnection of the Banyumasan Batik tradition and the Surakarta or Yogyakarta Batik tradition.

According to Asa (2006), the making of the first batik in Banyumas began after the Diponegoro War in 1830. From Peter Carey's notes, after Diponegoro was arrested in Magelang in March 1830, it turned out that the Diponegoro fighters in the villages were still fighting with Dutch troops and kidnapping regents appointed by the Dutch. Some Diponegoro troops fled to the Banyumas area, which was deemed safe. In this area, they mingled with the community and carried out their daily activities like ordinary people. One of Diponegoro's followers, named Rajendra, settled in Sokaraja and started to open a batik business. Banyumas Batik coloring is unusual, using dye from the bark of the Tom tree, which produces red, and the bark of the Noni tree, which produces a yellowish color. The decorative pattern still follows the decorative pattern of the palace batik. Anto Djamil, one of the batik entrepreneurs in Sokaraja, Banyumas, has also said that the tradition of batik in Sokaraja begins with the arrival of Diponegoro soldiers who are guerrillas or moved from the Sultanate of Yogyakarta and its surroundings because they refuse to submit to the Dutch East Indies army. Euis Rohaini, the owner of the Rajasa Mas Batik in Maos, Cilacap, has also mentioned the legend of the Diponegoro army as the origin of the Maos Batik tradition.

The Diponegoro War did not only occur in Yogyakarta but also expanded to the areas of Surakarta, Banyumas, Tegal, Pekalongan, Parakan, Ledok, Panjer Roma, Bagelan, Semarang, Rembang (Rinardi, Haryono, & Indrahti, 2003). The Kedu area to Banyumas was the war zone of Adipati Diponegoro, the son of Pangeran Diponegoro and the first empress named Raden Ayu Retnokusumo. He married the daughter of Raden Tumenggung Danukusumo II (a senopati of Pangeran Diponegoro in the Remo Banyumas region), who joined the ranks of Pangeran Diponegoro's struggle.

According to the analysis, the narrative behind the Batik Maos motif as a code in the Diponegoro War is Brand Rajasamas' attempt to revive Batik SMEs in the Maos area. Therefore, the researchers add a questionnaire that is distributed to 108 respondents who love batik, cultural observers, and lovers of Indonesian history for the existence of Maos Batik and their interest in Maos Batik as the code for the Diponegoro War.

According to Gorys Keraf, a narrative is a form of discourse that seeks to clearly describe to the reader an event that has occurred and is intertwined at once. The narrative will describe specific events that occurred at one time (Sari, Fahrurrozi, & Sumantri, 2019). In everyday life, the narration is also known as a story. Since birth, even all the time, humans have been presented with stories. Stories can be persuasive because the best way to persuade someone is to tell a compelling story. The narrative comes from the Latin *narrare*, showing various information about an event from the etymological side. A narrative form of discourse that tries to describe clearly to the reader an event that has occurred. Through narration, it can be

seen where and how things happen when they happen (Darajat & Badruzzaman, 2020).

One of the scientists who has developed narrative analysis is Vladimir Jakoblevic Propp. His analysis of the structure of the text is based on the actor's function or narrative action. A narrative is a series of events that become the subject of discussion in discourse, with various relationships that link events. In structural analysis of stories, it is necessary to determine the units and their functions first. The smallest form of narrative unity is called events, which consist of actions and events (Trisari, 2021). Vladimir Jakoblevic Propp sorts the characters in a narrative or story. After he divides the story into several parts and sorts the characters, Propp discovers a character in each story, and these characters have their respective functions. He mentions seven characters in the narrative: villain, donor, helper, princess and her father, dispatcher, hero, and false hero. However, these seven characters do not always appear in the narrative. The characters usually present in the narrative are villains and heroes (Putra & Sudrajat, 2021).

When analyzing a narrative, the researchers should not be 'dragged' into the story but must not reject the attitude of believing it because the researchers' job is to interrupt the story to analyze and investigate it. Propp's narrative analysis model states that a narrative consists of various motives divided into three elements: the perpetrator, the action, and the sufferer. These three elements can be grouped into two parts, namely, the fixed elements and the changing elements. A permanent element is an act, while the changing element is the doer and the sufferer. The narrative not only describes the contents of the story but also contains characters that make it easier for the narrator to express his/her ideas. Each character occupies its respective function in a narrative. Propp conceptualizes function as the character's actions in the narrative and the consequences of those actions (Darajat & Badruzzaman, 2020).

Barthes continues De Saussure's thinking by emphasizing the interaction between text and personal experience. Barthes' idea is known as the 'order of signification', which includes denotation (actual meaning according to the dictionary) and connotation (double meaning born of cultural and personal experience). This is the point of difference between Saussure and Barthes, even though Barthes still uses the term signifier-signified that Saussure carried out (Husaina et al., 2018).

Barthes argues that semiotics is a sign system that reflects the assumptions of a society in a certain period. Barthes studies how humanity makes sense of things. For him, interpreting (to signify) is different from communicating (to communicate) because interpreting not only conveys objects to be communicated but also constitutes a structured sign system. The important thing in his study of signs is the reader's role (the reader) in interpreting the connotations that are the original nature of the sign. Some of the concepts put forward by Barthes are (1) The Signifier,

(2) The Signified, (3) The Denotative Sign, (4) The Connotative Signifier, (5) The Connotative signified, and (6) The Connotative sign (Wijayanto & Iswari, 2021). According to Barthes, denotation is a signifier that explains the relationship between the signifier and the signified in reality. Certain meanings in a sign are called sign images (real), giving denotative meaning using clear and objective language. Connotation is a signifier that explains how signifiers and signifieds relate to meanings that are not explicit, indirect, and uncertain. Connotation is an aspect of the meaning of one or more texts based on feelings within the scope of the speaker and listener. Thus, connotation has a subjective meaning related to one's emotions (Isnaniah & Tiya, 2020). Table 1 shows the Roland Barthes' signifying system.

That idea is expanded upon by Barthes into the denotation and connotation theory. Later, Barthes expands the connotation theory to include a theory of myth. This myth is contemporary; Barthes referred to it as a myth, which is a semiological system or a set of signs that humans interpret. The interpretation is arbitrary, leaving many different outcomes possible. Table 1 explains that the denotative sign consists of a signifier and signified. At the same time, the denotative sign becomes a connotative signifier. So, in the Barthes concept, the connotative sign has an additional meaning and has two parts of the denotative sign that underlie its existence. Denotation is the first level of the significance system during the second level of connotation, while the connotation is identical to the ideological operation known as myth and reveals and justifies dominant values in a certain period. In myth, there is a three-dimensional pattern consisting of signifier, signified, and sign (Budiwaty et al., 2019).

Table 1 Roland Barthes' Signifying System

Language	1. Signifier (Signifiant)	2. Signified (Signifie)	
	3. Sign (Signe)		
MYTH	I. SIGNIFIER		II. SIGNIFIED
	III. SIGN		

The research analyzes the narrative contained in the Maos Batik motif more deeply, how this narrative can persuade consumers through the Rajasa Mas Batik brand, how myths and ideologies are communicated through them and published by online news media, and their influence on the continuation of SMEs in the Maos area.

## METHODS

The researchers are interested in making Maos Batik as the research object because reliable online

news and several scientific writings inform the unique meaning behind the Maos Batik motif, namely as a code in the Diponegoro War. The research applies several methods of data collection and qualitative descriptive analysis. Data are collected through in-depth interviews with a reasonably large Maos Batik artisan, namely Batik Rajasa Mas, to hear first-hand the meaning of the Maos Batik motif, which the online news media have widely reported as the batik motif was used as a secret code during the Diponegoro War.

This is a narrative contained in a batik motif, which involves the perpetrator, action, and the sufferer, who also acts as an antagonist and protagonist. Therefore, it uses narrative analysis from Vladimir Jakovlevic Propp. However, narrative analysis is only to find out the relationship between roles and actions; an analysis of meaning is still needed to dissect the Maos Batik motifs in detail.

After conducting the interviews and analysis mentioned, for a moment, the researchers become convinced that the Maos Batik motif is indeed used as a secret code in the Diponegoro War. Because the story of the Diponegoro War is one of Indonesian history registered in the Memory of the World (MOW) archive, the researchers need to find more reliable truth about the analysis data by conducting interviews with Mr. Peter Carey, a Diponegoro Chronicle researcher for 30 years, and Mr. Rony Sadewo, the seventh descendant of Diponegoro and also William Kwan Hwie Liong as an expert on coastal batik. Interview data reveals that the three of them do not know about the Maos Batik motif that used to be a secret code during the Diponegoro War. This changes the researchers' review of the results of the first analysis that has been obtained.

## RESULTS AND DISCUSSIONS

Maos Batik motifs used as research samples are still produced by the Rajasa Mas Batik Company, namely *Cebong Ngumpul*, *Ladrang Manis*, *Buntal Gabahan*, and *Rujak Cente* motifs. The owner of Rajasa Mas says that the motif comes from a motif made during the Diponegoro War as a war code used by the community and Diponegoro troops to exchange confidential information. Many batik motifs use plant forms (leaves and flowers) combined with geometric and abstract shapes. The meaning of the Maos Batik motif is very connotative so that certain people can only understand it. The narrative analysis of Propp's model will be combined with the analysis of Barthes' model's significance to reveal its myths and ideology.

Euis Rohaini, an owner of the Maos Rajasa Mas Batik company, has stated that *Cebong Kumpul* (Figure 2) is the coded motif for the Diponegoro War, which means troops in every area have gathered and are ready to fight. The narrative, when analyzed through the Propp model, will be like in Table 2.

The narrative put forward by Euis Rohaini tells of Diponegoro's supporting troops (Ratu Adil = protagonist) who are preparing to attack Dutch

troops (*kafir* = antagonist). Euis Rohaini shares that the primary motif is not the leaf or large plant motifs but the motifs in the background. Thus, the analysis of significance to reveal myths and ideologies must be carried out on the primary motif. Leaf and plant motifs only have the first level, namely denotative meaning. In the research, Propp's analysis requires an arena to emphasize the existence of a conflicted relationship between perpetrators and sufferers. Meanwhile, semiotics (Barthes) only stops at disclosing which signs are made by the sufferer. If it only uses semiotics, the relationship between the perpetrator (Dutch colonialists) and sufferers (Javanese people, Diponegoro soldiers) is not visible. The attractiveness of the narrative is because there are three elements: actors, actions, and sufferers. This has the potential to increase the empathy for sufferers, namely Indonesian society.



Figure 2 *Cebong Kumpul* Batik Motif  
(Source: Rajasa Mas Batik)

Table 2 Narrative Analysis of Propp Model for *Cebong Kumpul* Motif

The perpetrator	The action	The sufferer
Dutch Army (antagonist)	Get together and prepare for war	Diponegoro's supporting troops (protagonists)

The narrative analysis of the Propp model and the significance of the Barthes model to the *Cebong Kumpul* motif results in myth; Diponegoro's troops, consisting of soldiers and residents, look small and weak, but there are many of them. When the troops scattered in various areas unite, they will be a formidable force against the enemy. In ideology, the war between Diponegoro's troops (protagonists) and Dutch infidels (antagonist) is explained in Table 3.

The motif of *Ladrang Manis* (Figure 3), according to Euis Rohaini, means 'this area has logistical readiness to support Diponegoro troops in carrying out warfare'. *Ladrang* is a traditional cake from the Maos area. The narrative, when analyzed through the Propp model, will be like in Table 4.

Table 3 Analysis of the Significance of the Barthes Model for the Primary Motif of *Cebong Kumpul*

1. Signifier (Signifiant)	2. Signified (Signifie)
> Intersecting diagonal and vertical lines.	>The mental concept of the net.
> At the intersection of diagonal lines there is a round shape.	The mental concept of a tadpole
<b>3. Sign (Signe)</b>	
<b>I. SIGNIFIER</b> The concrete entity of the net and the tadpole.	<b>II. SIGNIFIED</b> work system, troops ready to fight.
<b>III. SIGN</b> Unity of soldiers and citizens in large numbers to fight the enemy is ready to fight	

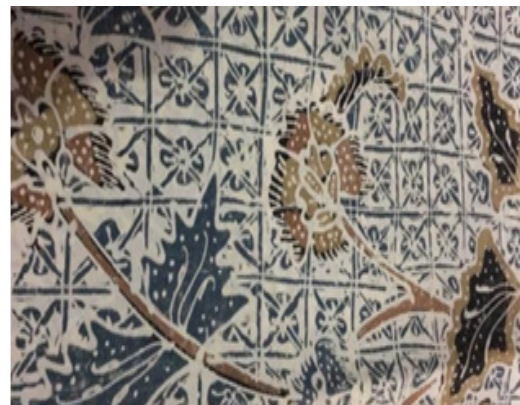


Figure 3 *Ladrang Manis* Batik Motif  
(Source: Rajasa Mas Batik)

Table 4 Narrative Analysis of Propp's Model for *Ladrang Manis*

The perpetrator	The action	The sufferer
Dutch troops (antagonist)	Cooperation between protagonist 1 and 2. Protagonist 1 provides logistics for protagonist 2 to continue fighting against the enemy (Dutch troops)	People who support Diponegoro (protagonist 1) Diponegoro troops (protagonist 2)

Rohaini's narrative tells of two groups of protagonist characters, namely, the people who support Diponegoro in an area and Diponegoro troops. The two protagonist groups cooperate. Protagonist one's group provides logistics in their area so that protagonist two can continue to fight against Dutch troops (antagonist). Rohaini explains that the primary motif for this batik is the motif on the background,

namely intersecting vertical, horizontal, and diagonal lines. Four shapes resemble a sweet ‘*Ladrang*’ cake at the intersection of the vertical and horizontal lines. The primary motif is a code, while the plant motif only has a denotative meaning.

Tabel 5 Analysis of Signification of the Barthes Model for the Primary Motif of *Ladrang Manis*

<p><b>1. Signifier (Signifiant)</b>                  &gt; The intersecting diagonal, horizontal, and vertical lines.                  &gt; At the intersection of the diagonal lines, there are 4 round shapes.</p> <p><b>3. Sign (Signe)</b>  <b>I. SIGNIFIER</b>                  The concrete entity of the net and the sweet <i>Ladrang</i> cake.</p> <p><b>III. SIGN</b>                  Availability of logistics in an area to support Diponegoro troops fighting against Dutch troops.</p>	<p><b>2. Signified (Signifie)</b>                  &gt; The mental concept of the net.                  &gt; The mental concept of sweet <i>Ladrang</i> cake.</p> <p><b>II. SIGNIFIED</b>                  Logistics network system in an area.</p>
---	---

The narrative analysis of the Propp model and the significance of the Barthes model to the *Ladrang Manis* motif resulted in the myth that Diponegoro troops get logistical support from the people who sympathize with Diponegoro’s struggle. In Ideology, the people must support the war between the Diponegoro troops (protagonists) and the Dutch infidels (antagonists) by providing the necessary logistics that are explained in Table 5.

Euis Rohaini describes the motif of *Buntal Gabahan* (Figure 4) as a war code meaning warning of the dangers of mines that had been planted by Dutch colonial troops in the rice fields. The narrative, when analyzed through the Propp model, will be like in Table 6.

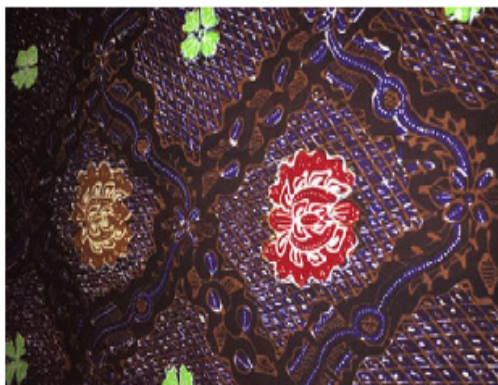


Figure 4 *Buntal Gabahan* Batik Motif (Source: Rajasa Mas Batik)

Tabel 6 Narrative Analysis of Proop’s Model for *Buntal Gabahan*

The perpetrator	The action	The sufferer
Dutch troops (antagonist)	The Dutch troops planted mines in the rice fields, but they were known by the people	Diponegoro’s troops (protagonist)

The narrative conveyed by this batik motif is that the Dutch army planted mines in the rice fields to injure Diponegoro’s troops. However, the people know it, so they tell the Diponegoro fighters to be careful. Rohaini explains that the primary motif resembles the ‘*Sido*’ motif, which comes from the palace’s batik, a rhombus shape, both in the form of a thick frame. Its contents form *isen-isen* intersecting diagonal lines and a shape that resembles *Sawat* (*Garuda*) and a flower.

Tabel 7 Analysis of Signification of the Barthes Model for the Primary Motif of *Buntal Gabahan*

<p><b>1. Signifier (Signifiant)</b>                  &gt; The diagonal lines that intersect each other.                  &gt; Flower motif, and ‘<i>sawat</i>’ motif.</p> <p><b>3. Sign (Signe)</b>  <b>I. SIGNIFIER</b>                  Rice fields                  Explosions</p> <p><b>III. SIGN</b>                  Warning of mine explosions that have been planted in rice fields by Dutch troops.</p>	<p><b>2. Signified (Signifie)</b>                  &gt;The mental concept of a rhombus.                  &gt; The mental concept of flowers and decorations resembling wings.</p> <p><b>II. SIGNIFIED</b>                  Hidden danger</p>
--	--

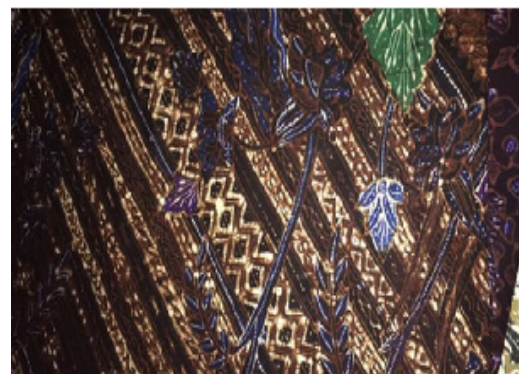


Figure 5 *Rujak Cente* Motif Batik (Source: Rajasa Mas Batik)

The narrative analysis of the Propp model and the significance of the Barthes model to the *Buntal*

*Gabahan* motif resulted in the myth that Diponegoro troops get support from the people in warnings of the danger of mines in rice fields that Dutch troops have planted. In ideology, the people must support the war between Diponegoro's troops (protagonists) against Dutch infidels (antagonists) by warning of danger, which is explained in Table 7.

Rohaini explains that the *Rujak Cente* (Figure 5) motif means that the leader of the troops must be firm and responsible. The narrative, when analyzed through the Propp model, will be like in Table 8.

Table 8 Propp Model Narrative Analysis for *Rujak Cente*

The perpetrator	The action	The sufferer
Dutch troops (antagonist)	Must have a firm and responsible attitude so that his troops can defeat the enemy.	Diponegoro troop leader (protagonist)

The narrative conveyed in this batik motif is that the leader of the troops must have a firm and responsible attitude so that his troops can succeed in defeating the enemy, namely the Dutch troops. Euis Rohaini explains that the primary motif is the motif that is in the background. The main motif has sharp lines; each *isen-isen* has *Ukel*, *Parang*, and *Wajikan*.

Tabel 9 Analysis of Signification of the Barthes Model for the Primary Motif of *Rujak Cente*

1. Signifier (Signifiant)	2. Signified (Signifie)
> Parallel diagonal lines	> Mental concept of parallel lines
> Decorative motifs	> Mental concept of decoration
<b>3. Sign (Signe)</b>	
<b>I. SIGNIFIER</b>	<b>II. SIGNIFIED</b>
'Parang'	> Not easily give up
'Ukel'	> Authority
'Wajikan'	> Close relationship with fellow Muslims in the 4 cardinal directions
<b>III. SIGN</b>	
The attitude of the leader of the Diponegoro troops	

The narrative analysis of the Propp model and the significance of the Barthes model to the *Rujak Cente* motif resulted in the myth that Diponegoro troops must have a firm and dignified attitude, that is, they do not give up easily and have close relationships with fellow Muslims all over the world. In ideology,

they do not give up easily and have close relationships with fellow Muslims all over the world (Dorno, 2014). One of the keys to the victory of the Diponegoro troops over the Dutch infidels (antagonists) is the leader's attitude.

All the Maos Batik motifs are analyzed to reveal the ideology of the holy war between Pangeran Diponegoro's troops as 'Ratu Adil' against the Dutch infidels. Based on this ideology, various myths emerge showing widespread support for Diponegoro troops to provide information about troop readiness, logistics, and dangers due to enemy activity. On the other hand, there is also a myth about the Diponegoro troop leader whom the people expected, which is explained in Table 9.

The narrative analysis of the Propp model of the four Maos Batik motifs shows that the parties involved in the story are Diponegoro troops as protagonists and Dutch troops as antagonistic characters. In the motives of *Cebong Kumpul*, *Ladrang Manis*, and *Rujak Cente*, the actors who acted as perpetrators are Diponegoro troops and the people, while the victims are Dutch troops. In the *Cebong Kumpul* motif, the myth contains the strength of the protagonist group, which, although it looks small and weak, thanks to its large number and unity, would defeat the opponent (Dutch troops). In the *Ladrang Manis* motif, the myth is the strength of the protagonist group (Diponegoro's troops) thanks to the people's support in the form of logistics, while the *Rujak Cente* motif is the ideal attitude of the leader as the strength of the Diponegoro troops against Dutch troops. Unlike the narrative of the three previous motives, which depicted the Dutch troops as passive parties, the Dutch troops are told to be active in planting mines. However, these activities are known to the people, so the people inform the Diponegoro troops. Myth conveyed is the strength of the Diponegoro troops and the support of information about the dangers and activities of the enemy conveyed by the people.

The analysis of the significance of the Roland Barthes model is carried out based on data from the owner of Rajasa Mas and other online library sources. The Maos Batik motif uses symbols developed from pre-existing symbols so that without knowing the convention of the meaning of the sign, it is complicated to guess the sign or its meaning. For example, *cente* means taro leaves; *rujak cente* means a dish that causes people who eat it to experience a very itchy feeling in the mouth. Although taro leaves look smooth and supple, they have high attack power. The 'Sawat' motif has the connotative meaning of power and courage, but in Maos Batik, it is used as a marker for a mine explosion. Another odd thing is the narrative about Dutch troops planting mines in rice fields during the Diponegoro war (1825-1830), the historical fact that mines were used for the first in the Civil War in the United States, which took place in 1861-1865. In accordance with Li (2017), for semioticians, a myth can be seen as an extended metaphor that helps explain human experience and naturalize an idea rather than

implying incorrect beliefs. In one of the semiotic models put forward by Barthes regarding the privation of history, one does not wonder where myths come from; they believe it only by the presence of signs attached. The myth that 'evaporating history' removes the complexity of human actions and gives them the simplicity of essence (Barthes, 1972).

To investigate the truth, online questionnaires are distributed to 108 respondents who love batik, cultural observers, and lovers of Indonesian history for the existence of Maos Batik and their interest in Maos Batik as the code for the Diponegoro War. Of the 108 respondents who filled out this questionnaire, 70 are batik fans, 72 like reading news from online media, 41 are history fans, and 11 are cultural observers. Data show that 55 respondents do not directly know Maos batik, only from online media. Seventy-eight respondents consider their batik motifs unique. Seventy-two respondents do not know about the Maos Batik motif, which is said to have been used as a code in the Diponegoro war; however, almost all respondents agree that the story behind the motif is interesting as a promotional medium for Maos Batik. Respondents would believe the story if it is supported by news from trusted information media. Eighty-four respondents are interested in buying Maos Batik after hearing the story behind the motifs for Rp250.000,00 - up to Rp1.000.000,00. The questionnaire results show that the narrative of the Maos Batik motif as the code for the Diponegoro War is fascinating, whether or not the narrative of Maos Batik as the code for the Diponegoro War is not a problem for batik lovers.

In addition, news on the internet media states that the motifs on Maos Batik have existed since the 18<sup>th</sup> century, making the cloth look legitimate as traditional batik. In line with the Swiss chocolate manufacturer's marketing strategy, Lindt often refers to the year it is founded as a way of conveying its heritage: "*maître chocolatier suisse* since 1845" (Pecot, Valette-Florence, & De Barnier, 2019). According to Pizzi and Scarpi (2019), mentioning the year a brand logo is created triggers a sense of heritage, promoting favourable brand perception.

They even believe the narrative because it is found in trusted online news media, and they still want to buy Maos Batik up to Rp1.000.000,00 per cloth. Some things still raise questions: How do people convey the war code in batik to Diponegoro's troops? Is batik used only by one person or by a group of people walking around hoping to be seen by Diponegoro's troops in disguise? Is batik hanging in front of people's houses? The owner of Rajasa Mas Batik never explains this. This is consistent with a myth being studied as a term for a famous but false statement. The events of the Diponegoro war are a story about a significant event from the history of a social group revived through the storytelling of the Rajasa Mas Batik brand that makes consumers curious and finally gives pleasure. People need help finding what makes them happy, which is where marketing comes in (Tsymbalenko, 2018).

The heroic story of the Diponegoro War attached to the Maos batik motif is revived into an appropriate pleasure, a local archetype myth that has the power of the collective unconscious to influence beliefs, attitudes, and behavior implicitly and explicitly. It is in line with Merlo et al. (2022) research, which states that the function of archetypes is to help brands tell a narrative. Each point on the archetype matrix represents the emotional demands a brand can satisfy. Entrepreneurs may be more successful at conveying their brand across the customer experience by using this practical method to address specific archetypes, define their brand narrative and competitive positioning, and more entrepreneurs may have more success delivering their brand across the customer experience by using these practical methods to juggle specific archetypes, define their brand narrative and competitive positioning, and more (Merlo et al., 2022). Because stories are easy to remember, the application of storytelling to market products will increase perceived quality and consumer purchase intentions (Huang, Gao, & Hsu, 2019). The unique narrative in the Maos Batik motif, which is not owned by batik from other regions, can increase Maos Batik's value and positively impact the sustainability of Maos Batik produced by SMEs. The story of the war heroism of Pangeran Diponegoro is one of the collective memories of the local community, whose existence is very influential in the Maos area, with the added trust of the local community making Maos Batik even more valuable.

The narrative in Maos Batik can increase their values, which are not owned by batik from other regions, and will positively impact the sustainability of Maos Batik produced by SMEs. The heroic story of Pangeran Diponegoro's war is one of the collective memories of the local community, whose existence is very influential in the Maos area. The addition of the local community's trust makes Maos Batik more valuable. The beliefs of several people, including the descendants of the soldiers who support the Diponegoro War, make the value of Diponegoro's heroism a pride of the local community that has existed for a long time and continues to exist along with the community's existence. This can be referred to as local wisdom obtained through the experience of the community, which is strongly attached to the cultural values in the community (Ramanta & Samsuri, 2020). It gives a positive impression on consumers to buy and Batik artisans to keep making batik.

The same phenomenon occurred around the middle of the 19<sup>th</sup> century. Several Dutch East Indies warrior-themed batiks were produced to commemorate the victory of the colonial forces in the Java War, or Diponegoro War, from 1825 to 1830, namely Batik Perang Jawa. The consumers were the wives of the East Indies colonial soldiers, consisting of Bumiputera women and Indo-European women who lived in the barracks (Veldhuisen, 1997). This phenomenon reveals that consumers of Batik Perang Jawa buy batik cloth not only because of aesthetic factors but also because the cloth contains an ideology that supports



colonialism. Javanese war cloth motifs have served as a medium to perpetuate the collective memory of the victory of Dutch troops as the main actor in the Java War, also known as the Diponegoro War (Lukman & Hartanti, 2022).

Depending on age, education level, historical knowledge, and geographic origin (according to the brand's place of origin), not all consumers have the same interest in heritage. The consumer-brand relationship (prior knowledge, attachment, and preference) may also be important. Therefore, it would be interesting to determine more accurately the types of consumers who are more likely to approve or disapprove of heritage brand experiences (Mencarelli, Chaney, & Pulh, 2020).

## CONCLUSIONS

Regarding the Maos Batik Motif as the code in the Java war, the truth of the historical facts cannot be clarified. However, the socialization carried out by the company owner through the popularity of social media and trusted online media makes this narrative considered historical truth and used as a reference for several researchers and attracts consumers to buy Maos Batik. From a scientific point of view, if the narrative is to be considered a historical fact, it needs to be supported by objective and scientific studies based on the existence of batik artifacts originating during the Java War and more reliable literature.

The narrative as the background for creating batik motifs is fascinating, produces a noble symbolic meaning, and increases public appreciation. Stories are always something that appeals to both the narrator and the listener. A piece of batik cloth whose motif contains a story can persuade someone. Maos Batik, produced by Rajasa Mas, has a narrative that attracts batik lovers. It should be noted that narratives can be fact, but they can also be fiction. However, sometimes narratives repeated through various media, especially social media and online media, can be considered facts over time.

The narrative on the Maos Batik motif as a Diponegoro War code is not a problem as long as it is not considered a historical truth. The myth contained in the Maos Batik motif can function to naturalize history. This narrative becomes a 'problem' when considered the truth because it will distort the history of the Diponegoro War. Therefore, as a suggestion for further research, it is necessary to conduct historical research to verify the narrative of the war code on the Maos Batik motifs through reliable scientific methods.

## REFERENCES

Anastasya, A., Misjedi, N. B., Gunawan, M. J., Leo, M., & Tunjungsari, H. K. (2021). The impact of storytelling marketing on brand equity and purchase decisions on Shopee during pandemic COVID-19.

*Proceedings of the 3<sup>rd</sup> Tarumanagara International Conference on the Applications of Social Sciences and Humanities (TICASH 2021)*. pp 2022-2026. <https://doi.org/10.2991/assehr.k.220404.332>.

Apriliyanto, G. (2019). Inovasi batik Banyumasan (Kajian perkembangan motif). *Dimensi*, 5(2), 133-154. <https://doi.org/10.25105/dim.v15i2.5641>.

Asa, K. (2006). *Batik Pekalongan dalam lintasan sejarah*. Pekalongan: Paguyuban Pecinta Batik Pekalongan.

Ayasofia, A. A., & Santoso, R. E. (2021). The development of Maos handwriting batik with Diponegoro War stories motif for dress. *ARTY: Jurnal Seni Rupa*, 10(1), 1-10.

Azizah, P., & Sembada, G. G. (2016). *Brand identity Batik Maos Rajasamas sebagai salah satu potensi daerah Cilacap*. Retrieved from <https://openlibrarypublications.telkomuniversity.ac.id/index.php/artdesign/article/view/4132>.

Barthes, R. (1972). *Mytologies*. Selected and translated from the French by Annete Lavers. New York: Noonday Press.

Biesenbach, R. (2018). *Unleash the power of storytelling: Win hearts, change minds, get results*. Illinois: Eastlawn Media.

Budiwaty, S., Maknun, T., Duli, A., & Muhammad, H. (2019). The myth of SUN purple sweet potato baby cereal advertisement in television (A semiotic study). *International Journal of Science and Research (IJSR)*, 8(10), 1599-1602. <http://dx.doi.org/10.21275/ART20202164>.

Carey, P. (2019). *Kuasa ramalan: Pangeran Diponegoro dan akhir tatanan lama di Jawa, 1785-1855 (Jilid 1)*. Jakarta: Gramedia.

Darajat, D. M., & Badruzzaman, M. (2020). Analisis fungsi narasi model Vladimir Propp dalam film "Surat dari Praha". *Journal of Strategic Communication*, 10(2), 40-57. <https://doi.org/10.35814/coverage.v10i2.1382>.

Dorno, J. (2014). *Bentuk dan makna simbolik ornamen ukir pada interior masjid Gedhe Yogyakarta*. Undergraduate Thesis. Retrieved from <https://eprints.uny.ac.id/17241/1/Jeksi%20Dorno%2010207244022.pdf>.

Huang, L. C., Gao, M., & Hsu, P. F. (2019). A study on the effect of storytelling marketing on brand image, perceived quality, and purchase intention in ecotourism. *Ekoloji*, 28(107), 283-287.

Husaina, A., Haes, P. E., Pratiwi, N. I., & Juwita, P. R. (2018). Analisis film "Coco" dalam teori semiotika Roland Barthes. *Dinamika Sosial*, 2(2), 53-70. <https://doi.org/10.38043/jids.v2i2.1706>.

Isnaniah, S., & Tiya A. (2020). "Covid-19" meme in social media: Study of Roland Barthes semiology. *Bahtera: Jurnal Pendidikan Bahasa dan Sastra*, 19(2), 351-378. <https://doi.org/10.21009/bahtera.192.010>.

Li, Y. (2017). A semiotic theory of institutionalization. *Academy of Management Review*, 42(3), 520-547. <https://doi.org/10.5465/amr.2014.0274>.

Lukman, C. C., & Hartanti, M. (2022). The phenomenon of mimicry and collective memory in Dutch East Indies soldier batik motifs. *Mozaik Humaniora*, 22(1), 15-

29. <https://doi.org/10.20473/mozaik.v22i1.32665>.
- Mencarelli, R., Chaney, D., & Pulh, M. (2020). Consumers' brand heritage experience: Between acceptance and resistance. *Journal of Marketing Management*, 36(1-2), 30-50. <https://doi.org/10.1080/0267257X.2019.1692057>.
- Merlo, O. E., Gillingwater, A. B., Richard, C., & Jia, J. (2022). Exploring the changing role of brand archetypes in customer-brand relationships: Why try to be a hero when your brand can be more? *Business Horizons*, 66(5), 615-629. <https://doi.org/10.1016/j.bushor.2022.11.001>.
- Pecot, F., Valette-Florence, P., & De Barnier, V. (2019). Brand heritage as a temporal perception: Conceptualization, measure and consequences. *Journal of Marketing Management*, 35(17-18), 1624-1643. <https://doi.org/10.1080/0267257X.2019.1667414>.
- Pfannes, C., Meyer, C., Orth, U., & Rose, G. (2021). Brand narratives: Content and consequences among heritage brands. *Psychology & Marketing*, 38(11), 1867-1880. <https://doi.org/10.1002/mar.21543>.
- Pizzi, G., & Scarpi, D. (2019). The year of establishment effect on brand heritage and attitudes. *Journal of Consumer Marketing*, 36(6), 827-834. <https://doi.org/10.1108/JCM-05-2018-2665>.
- Putra, R. S. P., & Sudrajat, S. H. (2021). Analisis cerita naratif Vladimir Propp pada "Cerita KKN Desa Penari" versi channel Youtube Nessie Judge. *E-Proceeding of Management*, 8(4), 3823-3842.
- Ramanta, H., & Samsuri, S. (2020). The values of local wisdom of Minangkabau culture in a Baralek Gadang traditional wedding. *Humaniora*, 11(3), 193-201. <https://doi.org/10.21512/humaniora.v11i3.6625>.
- Rinardi, H., & Indrahti, S. (2003). *Penelitian arsip dan dokumen tentang Perang Diponegoro 1825-1830*. Retrived from <http://eprints.undip.ac.id/22032/>.
- Saraswati, H., Iriyanto, E., & Putri, H. Y. (2019). Semiotika batik Banyumasan sebagai bentuk identitas budaya lokal masyarakat Banyumas. *Piwulang Jawi: Jurnal Pendidikan Bahasa Jawa*, 7(1), 16-22. <https://doi.org/10.15294/piwulang%20jawa.v7i1.31435>.
- Sari, N. A., Fahrurrozi, F., & Sumantri, S. (2019). Improving narrative writing skills through video media utilization in class V students of Malaka Jaya Elementary School 07 Morning. *International Journal for Educational and Vocational Studies*, 1(8), 898-903. <https://doi.org/10.29103/ijevs.v1i8.2254>.
- Sholikhah, I. M., Purwaningsing, D. R., & Wardani, E. (2017). Makna simbolis motif batik Banyumas sebagai realisasi nilai kearifan lokal masyarakat. *Prosiding Seminar Nasional LPPM Unsoed: Pengembangan Sumber Daya Perdesaan dan Kearifan Lokal Berkelanjutan VII*, 17. Purwokerto, Indonesia. pp 1397-1404.
- Trisari, A. (2021). Struktur naratif Vladimir Propp (Tinjauan konseptual). *Jurnal Salaka: Jurnal Bahasa, Sastra, dan Budaya Indonesia*, 3(1), 10-19. <https://doi.org/10.33751/jsalaka.v3i1.3315>.
- Tsymbalenko, Y. (2018). Myths in media communication. *Językoznawstwo*, 4(23), 115-133. <http://dx.doi.org/10.16926/j.2017.13.09>.
- Veldhuisen, H. C. (1997). *Fabric of enchantment: Batik from the north coast of Java*. Los Angeles: Los Angeles County Museum of Art.
- Widodo, W., Soekarba S. R., & Kusharjanto, B. (2021). Pemaknaan motif Truntum Batik Surakarta: Kajian semiotik Charles W. Morris. *Sutasoma: Jurnal Sastra Jawa*, 9(2), 197-210. <https://doi.org/10.15294/sutasoma.v9i2.51542>.
- Wijayanto, C. S., & Iswari, F. (2021). Semiotics analysis of Roland Barthes' theory on Pocari Sweat's "Sweat For Dream" advertisement. *Cultural Syndrome*, 3(2), 100-108. <https://doi.org/10.30998/cs.v3i2.804>.