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THE GEDHOK FABRIC PRESERVATION THROUGH CULTURE AND ECONOMY

¹Adzrool Idzwan bin Ismail, ²Jati Widagdo, ³Asmidah Alwi, ⁴Nimas Aulia Pambajeng Mifahunnajah

¹*School of Creative Industry Management and Performing Arts, Universiti Utara Malaysia*

²*Product Design, Universitas Islam Nahdlatul Ulama Jepara*

³*School of Creative Industry Management and Performing Arts, Universiti Utara Malaysia*

⁴*Economic Education, Semarang State University*

Corresponding author: jati.widagdo33@gmail.com

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ABSTRACT

Culture is a manifestation of real behaviour created by humans as cultured social beings. Culture is a form of actualization of art that exists in a collection of people. There are seven elements of universal cultures, one of them is art. Traditional art is a means that is used to create a sense of beauty from within the human soul, one of which is to be expressed on a beauty of cloth. Gedhok cloth is a traditional textile which uses two production techniques, namely weaving to produce the textured motif on cloth, then coloring the cloth with batik technique to produce another set of motifs. The purpose of this research is to document the history of gedhog cloth which is part of a culture in society that is starting to recede so that it can be one way to preserve the culture of gedhog cloth through scientific writing. The research uses descriptive analysis using historical diachronic approach. The existence of gedhok weaving is sustain due to continuous support from its community which still adheres to the teachings of their ancestors.

Keywords: batik, gedhok cloth, history, preservation

INTRODUCTION

Indonesia has a variety of ethnic groups due to its geographical conditions. Due to its vast geography, Indonesia has a diverse life that is influenced by the culture of each region as a legacy from each previous generation (Widiastuti, 2013; Peter & Masda, 2022). Each ethnic

group has its own culture, Culture comes from the Latin "*Colere*" which means to cultivate, work, fertilise and develop (Rizky, Nasir, & Martinus, 2021).

From the existing understanding, the meaning of "Culture" can also be interpreted as. Something that includes knowledge, beliefs, arts, morals, laws, customs & abilities and habits acquired by humans as members of society (Tylor 1871; Ratna & Nyoman, 2005). In relation to this discussion, the weaving craft that exists in the Kerek village community is part of the culture that is included in the craft element of the work, taste, and creation of the weaving kampong community which includes knowledge, geography and beliefs.

Apart from geographical factors, Indonesia's cultural diversity is also contributed by foreign cultures. Local communities see and absorb these foreign cultures and develop them according to local characteristics (Graha & Achjadi, 2016; Nadia, Farida & Sani, 2021). The manifestation of culture created by humans as cultured beings is in the form of different behaviours that are real. There are seven universal cultural elements, namely: language, technology, livelihood and economic systems, social organisation, knowledge systems, religion, and art (Koentjaraningrat, 1998; Jacopbus Ranjabar, 2006; Tasmuji et al, 2011; Nadia, Farida & Sani, 2021).

Traditional art is one type of traditional culture. Traditional art is a means used to produce a sense of beauty from within the human soul (Laura, 2016; Fauzi & Jubaedah, 2019). One of the cultural diversity that Indonesia has is the Nusantara *Wastra* heritage. The term *Wastra* itself is taken from Sangsakerta which means a piece of cloth. Every region in Indonesia has a different variety of *wastra* and behind the beauty of the diversity of *wastra* each has its own uniqueness (Djuniwati, Annisa & Yupi, 2022).

While traditional woven fabrics themselves can be seen as cultural wealth not only seen from the techniques, motif patterns, and types of fabrics made, but will also be able to recognise the various functions and meanings of fabrics in the lives of supporting communities that reflect customs, culture, and cultural habit, which boils down to the identity of the supporting community (Budiawati, 2000; Dolfries Neununy, 2021). Weaving in Indonesia is supported by abundant materials, rich colours, and local techniques. However, people in Indonesia have not used woven fabrics in daily activities and interactions optimally (Emir & Wattimena, 2018). In Indonesia, the use of woven fabrics is thought to have been present since the Neolithic era (the Young Stone Age). This is evidenced by the discovery of approximately 3,000 Prehistoric historical objects in the East Sumba, Gunung Wingko, Yogyakarta, Gilimanuk and Melolo areas. While the tools found were in the form of weaving stamps, spinning tools and materials from cotton, besides that, some evidence was also found in ancient Javanese inscriptions related to weaving activities (Utomo & Tanzil, 2022).

One of the evidence of inscriptions is the discovery of a stone relief in the centre of the Majapahit kingdom which depicts a woman weaving and a woman holding a baby resembling a *sayut* (shawl) (Achjadi & Natanegara, 2010; Fajar Ciptadi, Salsa Rosidah, & Azakila Amelia Budiarti, 2021).

Weaving has not been used in daily life because weaving in various regions is only used on special occasions, especially at traditional ceremonies (Achjadi & Natanegara, 2010; Mustikasari, 2022). The use of woven fabrics in everyday society is only limited to certain ethnic communities such as the Badui, Jepara, Lombok and Bali communities. A certain segment of society because the price of woven fabrics is quite expensive because woven fabrics

are more complicated and long processes so that production costs are higher (Fauziyah, Suharto & Astuti, 2016; Utomo & Tanzil, 2022; Nuraini, & Falah, 2022). Therefore, the popularity of *tenu* cannot be aligned with batik cloth whose use has been evenly distributed in all circles of Indonesian society. Even though weaving is also one of Indonesian culture in the form of cloth like batik, but its existence is not as popular as batik, so it needs to be discussed about the existence of weaving itself. The weaving skills of Indonesian people themselves are obtained from hereditary skills (Luthfi, & Ghalib, 1977; Christyawaty, 2011; Fajar, & Sahri, 2018; Hasbulah, Wilaela, & Riska syafitri, 2020; Neununy, 2021). Meanwhile, *gedhok* cloth is created from the weaving process using warp threads with weft threads after the new weaving is coloured with batik techniques (Nurwati, 2018; Nuraini & Falah, 2022).

The *gedhok* cloth also has a relationship between the cloth and the behaviour of the supporting community towards traditional behaviour as well as something related to the philosophy that exists in the *gedhok* cloth because in a piece of *gedhok* cloth not only has tangible value but also contains values that are not materialised (Hartowiyono, 2017).

METHODOLOGY

The historical approach is used to understand the description of the human past and its surroundings as social and cultural beings (Koentjaraningrat, 1987; Gottsschalk, 1996; Kuntowijoyo, 2008). The transformation of cultural products gives dominance to the sociological aspects of society, this happens because changes in physical form can provide special strengths caused by non-physical forces, namely cultural, social, economic, and political changes from the supporting community which are typological, grammatical ornamentation, reversal, and distortion or deformation (Somekh, 2006; Tilar, 2012; Svasek, 2015).

The research method used qualitative with descriptive analytic description, which has become a common procedure for conducting interdisciplinary research (Lively, 2017; Lune, & Berg, 2017; Denzin, & Lincoln, 2018). A natural setting without intervention is in line with the use of descriptive analytics, which aims to describe a cultural phenomenon and its characteristics with more importance to the conclusion about a good phenomenon in terms of economy, history, culture, religion, livelihood systems, demographics, social organisation, even belief in spirits becomes a topic in research. In relation to the research topic, observation techniques, interviews and documentation techniques are the key to *gedhok* fabric batik in the sociology of Tuban Regency society in the global arena (Milis, 2019; Shkedi, 2019).

DISCUSSION

Gedhok fabric is a traditional weaving of two techniques, namely cloth to produce textured motifs on it, then batik (Ciptadi, 2018; Iffal, Autar h, & Lodra, 2020; Muslichah, Nova, Agus, 2022). The use of cotton yarn is spun by itself and with certain techniques and still uses non-machine looms to make *gedhok* fabric have a unique texture pattern in contrast to batik cloth which has a smooth texture because it has a smooth texture.

Characteristics of *gedhok* cloth

The *gedhok* cloth is the only woven fabric in Indonesia that uses cotton raw materials with white and brown *sogan* colours in Kerek sub-district, and is still processed with traditional

tools. In the manufacture of cloth, it is known as spinning to intertwine the warp and weft threads. The making of gedhok cloth uses a tool called *Jonthro*. The results of cotton spun using a tool called *Tukel*, which is then used as warp and weft yarn (Rachmawati & Ciptandi, 2019). In fabric making, it is known as spinning to guarantee warp and weft yarns. The manufacture of gedhok cloth uses a spinning tool. This tool consists of components, namely a rotating device called *Janthro* and a coil called *Kisi*. The result of cotton spun using this tool is called *tukel*, which is then used as warp and weft yarn to form gedhok cloth (Ciptadi, 2018).

The character of gedhok cloth has the impression of resembling "Primitive cloth" due to the cotton cloth obtained manually using *jantra* and gedhok cloth produces a fabric character that tends to be stiff and rough (Ciptandi, Sachari, & Haldani, 2016). Cotton is the only raw material used by the Kerek community to make gedhok cloth. There are two types of this fibre, *lawet* (white cotton) and *lawa* (brown cotton) named *lawa* or *bat* because the colour of brown cotton resembles bat fur (Ciptandi Sachari, & Haldani, 2016). Because it is woven by itself, the weave on the gedhok cloth has its own characteristics about the texture, the following are some of the characteristics of the texture on the gedhok cloth including:

Figure 1

Scattered Rice and Upo Kecer Motifs



Upo Kecer (scattered cooked rice) *Upo kecer* gedhok cloth weaving motif is inspired by the rice supplies brought by farmers brought by the people of Kerek village who on average work as farmers who often bring rice to the fields or their fields, either to plant rice or to plant cotton, they often bring their rice wrapped in teak leaves or banana leaves then leave the rice in the leaves so that it forms white spots on the leaves (Figure 1). The shape of the rice scattered in the form of small spots is the basic pattern of the *upo kecer* motif.

Figure 2

Old House Floor and Tegel Cino Motif



Tegel Cino (Chinese Floor) gedhok *tegel cino* cloth weaving motif is inspired by the floor or tile that is widely used by the Batik *Juragan* (Batik Entrepreneur) which in the past batik *juragan* mostly people of Chinese descent who have lived and settled in the Tuban area by the Kerek village community the floor of the batik juragan's house is named *tegel*, because the

owner of the house is mostly Chinese then it is named *tegel cino*. Where the shape of the *tegel cino* motif is in the form of a checkered archetype of the floor pattern motif which is the basis for the checkered shape of the *tegel cino* motif (Figure 2).

Figure 3

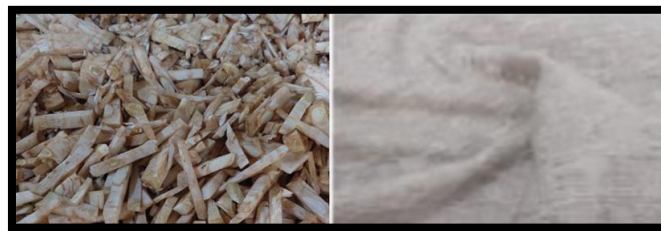
Broomstick and Sodo Sumelap Motif.



Gedhok *sodo sumelap* cloth motif weaving is inspired by the sticks commonly used by the Kerek community as a broomstick that comes from ental trees (palm trees) or sticks from coconut trees that grow a lot in Kerek village (Figure 3), where the shape of the sodo sumelap motif is in the form of lines that resemble the arrangement of a broomstick, the broomstick itself by the Kerek community is used to sweep the yard or *nyerapi* (cleaning the bed).

Figure 4

Pieces of Young Jackfruit and Cacah Gori Motifs



Cacah Gori (Pieces of young jackfruit) weaving motif of *cacah gori* gedhok cloth is inspired by pieces of young jackfruit which are generally used as vegetables by the Kerek village community and eaten with rice and side dishes (Figure 4). It is named the *cacah gori* motif because the motif is in the form of small squares resembling the shape of young jackfruit pieces in the form of small squares as well.

Figure 5

Fleece and Wulu Gibas Motifs



Wulu Gibas (Sheep's Feather) woven motif of *wulu gibas* gedhok cloth is inspired by sheep with dense fur that is farmed by the Kerek community and usually the sheep are farmed in the yard of the Kerek village community's house (Figure 5). The wavy shape of the sheep's fur is what makes this soft-textured kerek weaving named *wulu gibas*. So actually, the motifs of gedhok cloth that exist in shape are also inspired by the community environment itself.

History of Gedhok Cloth

Gedhok cloth is a traditional weaving of two techniques, namely cloth to produce textured motifs on it, then batik (Ciptadi, 2018; Agustin, Abdilah, & Lodra, 2020; Widiana, Retnowati & Slamet, 2022). The use of cotton yarn is spun by yourself and with certain techniques and still uses non-machine looms (J. K. Achjadi & E. A. Natanegara, 2010; Fajar Ciptandi a, Morinta Rosandini, & Ulfah Nafi'ah, 2023). The traditional way of making gedhok weaving has a unique texture pattern in contrast to batik cloth which has a smooth texture because it is made from silk or mori cloth woven by machine.

Gedhok cloth is also known as Kain Kerek because it is produced by the Kerek sub-district community by the community called Jowo cloth because the gedhok kai is made by the supporting community manually, where the cotton is obtained from agricultural products in the Kerek sub-district, unlike batik cloth which is made from mori cloth or silk cloth which is imported from Europe, India or China. (Junende Rahmawari, & Guntur, 2018).

Gedhok fabric the fabric production process is made directly by humans so that gedhok fabric in appearance has a different character from other traditional fabrics made by factories, such as Batik, Jumputan or other traditional fabrics, making gedhok fabric look classic, old-fashioned rough and thick. In its history, gedhok cloth has a long history, the first gedhok cloth was brought during the reign of Majapahit which was brought directly by Admiral Cheng Ho from China after entering Tuban district and was adopted by Ronggolawe's followers, namely Ki Jontro, originally the tenu cloth was in the form of lines but because of the influence of Admiral Cheng ho, the woven weaving was then made into batik (Qomariyah & Nasution, 2017; Lia et al, 2021). So that the form of gedhok cloth was influenced by three eras, in the Majapahit era with the majority of Hinduism, when Tuban became an international port of entry of Chinese culture and the influence of Islam (Sahri, Haldani & Sunarya, 2016; Annesha & Fajar, 2020).

At the time, Europeans were looking for sources of spices. The port of Tuban is an international port of the city visited by many traders from Persia, China, and Gujarat (Junende Rahmawari, & Guntur, 2018; Fajar Ciptadi, Salsa Rosidah, & Azakila Amelia Budiarti, 2021). The influence of Chinese culture can be seen from the flora and fauna-themed motifs and the emergence of Chinese cultural symbols in one of the motifs of gedhok cloth, namely the *Selimun* motif, while the Islamic-influenced motif in gedhok cloth is the *Kidhang miring* (*Kijang Miring*) motif, both of which are typical motifs in gedhok weaving (Kartikasari & Sarmini, 2017). In the *Selimun* motif there are Chinese-style symbols as evidence of the influence of Chinese culture. While in the oblique *kidhang* motif the shape of the deer is only in the form of symbols without describing the shape of the deer this unrealistic form is related to the teachings of Islamic monotheism. Islam prohibits the depiction of living things in real terms (Jabar, 1998; Hitti, 2008; Najichah, & Iffa Yuliani Ainun, 2016; Zain, 2018).

Figure 6
Selimun Motif and Leaning Deer Motif



The pattern of division of labour makes people in the Kerek sub-district area, especially women, try to fulfil their needs by weaving (Figure 6). In the past, batik and traditional weaving were worn by people from all walks of life on the north coast. In the era of Raffles' reign in 1815, Raffles said, everyone proudly used beautiful fabrics "*gemaakt door hun vrouw, echtgenote of dochter*". This means that the beautiful fabrics were made by his wife or daughter (Rahmawari, & Guntur, 2018). It is known that gedhok cloth has an older age than Tuban batik even though Raffles' records only mention colourful cloth as a traditional cloth worn by women and girls when he ruled in 1815.

In the past, weaving was a specific job that only women did in the dry season. It is further stated that after 1830 when the socio-economic situation changed, the woven cloth began to be considered extinct, the community began to switch to colourful fabrics made commercially by Indo-Chinese (Indonesians of Chinese descent) and Indo-Europeans (Indonesians of European descent). It was during this time that batik began to develop in the Tuban area (Rahmawari, & Guntur, 2018).

It can be seen that the traditional fabric of the Tuban area is gedhok cloth, a traditional fabric made in a conventional way by utilising raw materials around the place where the people who make it live. The cotton is grown in the Kerek sub-district where the soil is calcareous. At present, gedhog cloth is only made by the people of Kretek sub-district, especially Gaji and Kedungrejo villages, while the sub-districts around Kerek sub-district such as Karanglo, Semanding and Bongkol sub-districts work on batik crafts (Fajar Ciptadi, Salsa Rosidah, and Azakila Amelia Budiarti., 2021). Kain Gedhok itself has about 100 motifs but only about 40 motifs were patented by the Tuban district government in 1987 (Dwi Wahyu Kartikasari, & Sarmini, 2017; M. Yudis Sugianto, & Fathor. AS, 2021).

However, the existence of gedhok cloth is increasingly rare this is because. The making of gedhok cloth is not the main activity of the Kerek community, the main occupation is farming and farming, weaving is done when not farming or farming (Bela Annesha & Fajar Ciptadi, 2020). This farming season is an obstacle faced by gedhok cloth craftsmen because when the farming season arrives from the planting month to the harvest month the number of craftsmen working on gedhok cloth is decreasing, this is because the gedhok cloth craftsmen prefer to go down to the fields to work on agricultural crops rather than making gedhok cloth crafts, so that when the farming season the number of craftsmen is greatly reduced which has an impact on the number of gedhok cloth crafts (Ike Ramadhana, & Kirwani, 2015).

The scarcity of gedhok cloth also occurs because the community's interest in batik is increasing, but contrary to weaving activities. the phenomenon of the reduction of weavers makes an

obstacle for the craft of gedhok cloth which in the manufacturing process starts spinning yarn, weaving to batik, teenagers or mothers in Kerek sub-district are more interested in working on batik which is considered easier than doing weaving activities, so that weaving activities are mostly carried out by elderly mothers (Ike Ramadhana, & Kirwani, 2015).

Gedhok cloth is a complicated cloth in its manufacture but its existence still exists until now this happens because the supporting community, especially the community of Kerek sub-district, has several aspects of life that are lived and become their lives. The following are aspects that affect life so that the gedhok cloth is still able to survive.

Gedhok Batik as Clothing

In the past, gedhok cloth as clothing consisted of two elements, namely those worn by aristocrats and those worn by ordinary people. There are several motifs of gedhok cloth that are specifically used for noble families such as the panji-panjian motif, the panji-panjian motif is only used by nobles to distinguish their social status (Dwi Wahyu Kartikasari, & Sarmini, 2017). In addition to the motifs used by nobles, gedhok cloth also has motifs that are used for ordinary people even though these motifs were originally only used for ritual events (Dwi Wahyu Kartikasari, & Sarmini, 2017).

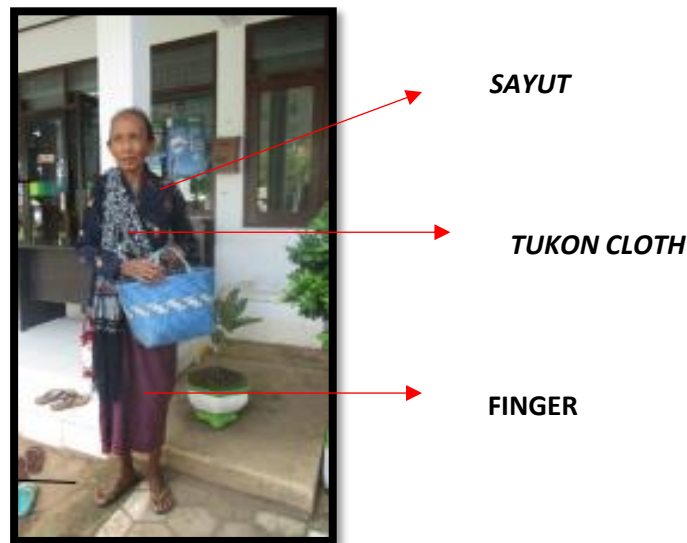
Meanwhile, based on its practical function, gedhok cloth as an object of use or clothing for the Kerek sub-district community. In general, gedhok cloth is used as a material for clothing, either woven into clothes, sewn (*Kain Sayut or kain jarit*) (Ciptandi, F., Sachari, A., & Haldani, A., 2016). Many people around Kerek sub-district are still accustomed to wearing or making gedhok cloth as *Jarit* (cloth used to cover the lower part of the body usually with batik motifs) (Enjia Octiviani & Hendy Soedarwanto, 2019; Fajar Ciptadi, Salsa Rosidah, & Azakila Amelia Budiarti, 2021). Jarit cloth itself in shape and size is a rectangular cloth with a width of between 100 cm and a length of up to 250cm, used by women up to the ankle by wrapping it around the body from left to right and usually adding *wiron* (folds on the front of the cloth) (Syifa Rachmawati & Fajar Ciptandi, 2019).

Also used as *Kebaya* (traditional Indonesian women's clothing) (Suciati et al, 2016; Nita Terismaya, 2018). *Kebaya* itself was once a fashion often worn by Malay people, while the word *kebaya* originated from the Arap language, namely *habaya* (labour clothes that have a slit in front). In its development, kebaya was also worn by people of European descent and people of Chinese descent in Indonesia (Seiatawan, 2008; Yuhri Inang Prihatina, 2009). The materials used to make *kebaya* also vary for the nobles using Bludru, Brukat and Satin fabrics while for ordinary people using Cotton and also Weaving (Yuhri Inang Prihatina, 2009).

Gedhok cloth is also used as a sayut which functions as a tool for carrying (carrying on the waist) (Heringga, Rens, 1996; Ishwara et al, 2011; Kartikasari. D, 2013; Morinta Rosandini & Yuki Kireina, 2020). While the size and shape of the *sayut* is a cloth that has a width of about 60 cm and a length of up to 300 cm which functions as a tool to help carry daily luggage. How to use *sayut* by wrapping it around the shoulder, then looping it around the waist (Syifa Rachmawati, and Fajar Ciptandi, 2019).

The use of gedhok cloth as jarit and sayut in particular has been able to create a distinctive identity for the community. Its function and use are carried out in the same pattern and followed by most of the community, an established tradition in the use of cloth for the community itself (Heringga, 2010; Fajar Ciptadi, Salsa Rosidah, & Azakila Amelia Budiarti, 2021).

Figure 7
The Use of Cloth "Gedhok"



As Trading Commodity

Because of its uniqueness, the gedhok cloth is still widely collected by various circles and layers of society without knowing the social status, the gedhok cloth as a typical fabric of the tuban district can be owned by anyone who can afford it, because the actual gedhok cloth has a price that is not cheap either starting from the price of Rp. 800,000. However, the gedhok fabric can still be enjoyed at a lower price. The difference is only in the basic material of the fabric for materials that only use gedhok motifs but the material used is calico or cotton the price is still affordable around the price of IDR 40,000. For high-quality gedhok fabrics, they are usually collected by their owners as art objects or as heirlooms to be kept and not sold. The people of Kerek sub-district sometimes pawn gedhok fabrics that are quite ancient or of good quality (Ciptadi, Rosidah, & Budiarti, 2021).

The life of the Kerek sub-district community is mostly as farmers so they rarely have large sums of money during the planting season, even if they have money, the money is usually used for farming capital so that the Kerek sub-district community usually has large sums of money during the harvest season, the results of selling their harvest products to maintain their lives, during the planting season the Kerek sub-district community often often buys and sells using the barter system (exchanging goods) because the Kerek sub-district community rarely has money. In fact, there are still people in Kerek sub-district who exchange gedhok cloth with daily necessities using the barter system (Annesha & Ciptadi, 2020).

Gedhok Woven Cloth as A Ritual Means

For the Kerek sub-district community, gedhok cloth has been used as an important component for performing various ritual ceremonies such as traditional activities (Dianita Rahma Mulia & Senja Aprelia Agustin, 2020; Fajar Ciptadi, Salsa Rosidah, & Azakila Amelia Budiarti, 2021). The Kerek sub-district community itself is a Javanese Muslim community, in Javanese Muslim communities perform many rituals that believe in mystical powers which are referred to as Abangan culture (Clifford Geertz, 1959; Aswab Mahasin & Bur rusuanto, 2014; Junende Rahmawari, and Guntur. (2018).

The Abangan community (Javanese Islamic community that combines Islam and Hinduism) believes in supernatural powers related to magic and spirits (Clifford Geertz, 1985; Adip

Fatoni; 2012; Aswab Mahasin & Bur rusuanto, 2014; Shoni Rahmatullah Amrozi, 2021). Ritual activities include birth ceremonies, wedding ceremonies and death ceremonies (Bela Annesha & Fajar Ciptadi, 2020).

In ritual activities the colours on the gedhok cloth also have certain meanings, the gedhok cloth itself also has a level of colour starting from the lowest level to the highest level starting from white other colours to black. The lowest level is white (*Putihan*) used for newborn babies while the highest colour is black (*Irengan*) used for people who died (Heringga, 2010; Dwi Wahyu Kartikasari, & Sarmini, 2017).

At the moment of a baby's birth, a ritual is usually performed by wrapping the baby in gedhok *putihan* (white coloured gedhok cloth). As a symbol that the baby is born or newborn is still in a holy state (Heringga. Rens, 2010; Fajar Ciptadi, Salsa Rosidah, and Azakila Amelia Budiarti, 2021). At weddings, many use gedhok cloth as a means of ritual, gedhok cloth is also commonly used as a dowry (*mas Kawin*). Gedhok cloth is also installed on the ceiling of the aisle with the *Rengganis* motif (Angel of Heaven). *Rengganis* motif itself is a motif dominated by blue with white lines as a symbol of *iji's* request to the ancestors (Heringga. Rens, 2010; Fajar Ciptadi, Salsa Rosidah, & Azakila Amelia Budiarti, 2021).

For the wedding ceremony the bride and groom wear a gedhok cloth with *Ganggeng* motifs (algae plants or algae in the coastal waters of Tuban) as a symbol of unity with the hope that the bride and groom will be united forever. *Ganggeng* motifs that are bound together and elongated without any other motifs or images that separate the series are interpreted as symbols of eternal unity or similarity (Dwi Wahyu Kartikasari, & Sarmini, 2017). So that by using the *ganggeng* motif, it is hoped that the bride and groom will have a lasting relationship (eternal) until the end of their lives, to achieve this perpetuity, the value that must be conveyed in the *ganggeng* motif is a sense of mutual love and care for each other. (Dwi Wahyu Kartikasari, & Sarmini, 2017). In terms of the term *ganggeng* motif itself comes from the word “*Gang*” which has the meaning of No gap and the word “*Geng-ahiran*” word from the word *Langgeng* which has an eternal meaning.

Figure 8
Ganggeng Motif



As for the reception (meeting guests in the wedding ceremony) *Temanten Putri* (bride) uses Laseman motif *jarit* (motif with red *tegeran* colour with blooming flower motifs as a sign of a married woman). Laseman itself comes from the word Lasem. Lasem itself is the name of the coastal area which has a batik motif that has a characteristic red coloured bird motif with the name *Lokcan*. *Bang tengeran* is used as a symbol of the status of the bride who has married or entered the residence of the groom (husband), or better known as the *bang tengeran* or red

tenggeran motif. *Bang* comes from the word *Abang* (Red) while *Tengeran* is Javanese for sign (Figure 8).

The *bang tenggeran* motif has a combined motif consisting of flora and fauna motifs where the *bang tenggeran* motif has a picture of a bird shape with open wings and blooming flowers (Dwi Wahyu Kartikasari, & Sarmini, 2017). The *bang tenggeran* motif is worn in the process of meeting guests with the aim of setting the bride's status. In the picture of blooming flowers, it is interpreted as a picture that the woman is married, while the picture of a bird with open wings is a picture that the woman has matured and is considered capable of building a new household and has been accepted into the husband's family (Dwi Wahyu Kartikasari, & Sarmini, 2017).

While the groom uses *Rasukan* (shirt) with gedhok cloth with *Bolong buntu potong inten* motif (circle motif with rectangular robus-shaped holes) as a symbol of majesty and honour, while the pants used wear gedhok cloth with gringsing motif (Heringga. Rens, 2010, Fajar Ciptadi, Salsa Rosidah, & Azakila Amelia Budiarti, 2021). *Gringsing* motif which has the meaning of immunity or against disease symbolises protection for the wearer (Heringga. Rens 2010;).

As for *Layatan* (death ceremony) gedhok cloth with *Irengan* colour (black gedhok cloth) is used to cover the body as a symbol related to the end of life, and one corner of the cloth is dipped in mud as a symbol of "planting" the body into the ground. The black cloth often used in death ceremonies is the gedhok cloth with the oblique deer motif (Heringga. Rens, 2010; Dwi Wahyu Kartikasari, & Sarmini, 2017).

While the black cloth motif is the oblique deer motif used because. The oblique deer motif is inspired by the triangular shape of the tombstone or pyramid of Egyptian tombs for Egyptian kings so that this motif is intended as a reminder, every human being remembers death (Dwi Wahyu Kartikasari, & Sarmini, 2017). In the oblique deer motif, religious aspects in Islam are reflected, namely the aspect of faith or belief in death or the apocalypse, a mirror of the religious attitude of a Muslim so that by remembering human death it will be even better in worship (Dwi Wahyu Kartikasari, & Sarmini, 2017).

On the *Keranda* (coffin) four pieces of gedhok cloth are stacked on top of the *keranda* from three different coloured *sayut* cloths *Bagrod*, *Pipitan* and *Irengan*. Installed in different directions on the cloth, after the funeral the cloth is kept by the daughter as a wedding gift and passed down from generation to generation (Rens, 2010). The three *sayut* cloths that are installed have certain meanings *Bagrod* (derived from two words *Bang* which means *abang*; Red and *Rod* which means *dilorot*: cleaned from the wax), according to the custom of *Bangrut* cloth usually worn for the unmarried. The second cloth is *Pipitan* (Itself means side by side) *pipitan* cloth has a basic *remekan* or split usually used for those who are married and *Irengan*, *Ireng* means black colour, so *Irengan* colour is usually used by parents (Djumena, Nias S., 1990; Karsam, 2014). So the three fabrics symbolise children, wives and parents.

CONCLUSION

The existence of the Kretek community as a producer of gedhok fabric is still able to be preserved, the existence of gedhok fabric is maintained because of the supporters of this culture who continue to uphold the teachings of the ancestors both practically and based on their knowledge.

The nature of independence and the culture of not quietly waiting for the harvest makes the Kerek community remain productive in making and producing gedhok fabric as clothing materials used for themselves or as economic commodities.

So that the Kerek community still wants to wear gedhok fabric as their identity clothes, the agreement of the Kerek sub-district community that makes high trade commodities makes the gedhok cloth has a selling value, even the habits of the Kerek sub-district community who still use the barter system in their trade and use gedhok fabric as a barter tool are also able to maintain the existence of gedhok fabric.

The term gedhok itself is actually taken from 'dog-dog-dog', resulting from the impact of wood during the weaving process, made by traditional looms (Karsam, 2005, Kartikasari, 2013; Varydatun & Nasution, 2017; Kartikasari, 2017; Junende Rahmawari, & Guntur, 2018; Iffal, Autar & Lodra, 2020; Lia et al, 2021; Muslichah, Nova, Agus, 2022). Gedhok itself is taken from Javanese writing in Indonesian written gedhok, the script 'dh' is written to emphasise the letter d, because in Javanese there are two letters that are almost the same but the emphasis is different, namely the letter 'Da', which is read D and the letter 'Dha' which is read Dh.

Figure 9

Javanese characters 'Da' and 'Dha'



The Abangan Islamic belief that always performs traditional ceremonies makes gedhok fabric still very much needed because the supporters of the Abangan Islamic religion in Kerek always use gedhok fabric for their traditional ceremonial activities, which start from human birth to human death. The factors of the life of the Kerek sub-district community itself make the gedhok fabric still able to survive in the era of globalization and the progress of the times.

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