

---

## Batik Cloth and Ecosufism in Pekalongan City: Maintaining Tradition and Natural Balance?

**Raji Hermawan**  
([raji020387@gmail.com](mailto:raji020387@gmail.com))  
DLH Kota Pekalongan

**Nadhifatuz Zulfa**  
([nadhifatuz.zulfa@gmail.com](mailto:nadhifatuz.zulfa@gmail.com))  
UIN K.H. Abdurrahman Wahid Pekalongan

### Article History

Submitted: 08-09-2023; Reviewed: 17-11-2023; Approved: 27-11-2023  
URL: <http://e-journal.iainpekalongan.ac.id/index.php/jousip/article/view/2207>  
DOI: <https://doi.org/10.28918/jousip.v3i2.2207>

---

### Abstract

*Pekalongan City, known as the center of world batik, presents cultural richness through the art of batik cloth. This article aims to explore the relationship between batik cloth production and the concept of ecosufism in Pekalongan, revealing how and whether local traditions can be in line with sustainability thinking in maintaining the balance of nature. This research is a literature study and exploration in the field, with data collection techniques in the form of literacy studies, field observations and documentation, while data analysis techniques use data reduction, data presentation and drawing conclusions. The results of the research: the ecosophistic behavior of the Pekalongan batik craftsmen community has begun to fade, as indicated by the existence of batik production that does not pay attention to environmental sustainability in the form of batik waste pollution in the rivers of Pekalongan city. This is in contrast to the principles in ecosufism which link a servant's close behavior and direct experience with God accompanied by maintaining ecological sustainability and preserving nature. It also contrasts with the characteristics of religious batik craftsmen. On the other hand, traditional Pekalongan batik cloth has a meaning of great spirituality, one of which is the typical Pekalongan batik motif, namely Jlamprang. Jlamprang has a symbolic meaning of the relationship between the human world and the divine world. This meaning also contrasts with the waning ecosufism of batik craftsmen. The hope is that with this research, the community, especially batik craftsmen, will be able to re-cultivate the spirit of ecosufism in producing batik cloth, thereby creating harmony in the relationship between creatures and their Khaliq, as well as the relationship between humans and the natural surroundings. In fact, humans as Allah's caliphs on earth are servants of Allah who not only have a good relationship with the Khaliq, but also have a good relationship with His creatures, including the universe created by Allah SWT.*

**Keywords:** *ecosufism, batik cloth, the people of Pekalongan city*

### INTRODUCTION

Pekalongan City, known as the World's City of Batik and World Creative City. Apart from that, the title *Santri* City is also attached to the city of Pekalongan. This is possible for

two reasons (Hermawan, 2022). The first reason, the mention of the city of Santri is because many people in Pekalongan City are "*nyantri*/boarding" in Islamic boarding schools, either in the city of Pekalongan itself, or "*nyantri*/boarding" outside the city and even outside the island and outside the country. In the city of Pekalongan there are also many Islamic boarding schools and Islamic boarding schools. People who study or recite the Koran at Islamic boarding schools or Islamic boarding schools are usually called "*santri*". The second reason, the mention of the city of *Santri* is because most of the people of Pekalongan city are Muslims. This is in accordance with the opinion of Geertz (2014) who says that *santri* is a variant of Islam in Javanese society, alongside the *abangan* and *priyayi* communities, namely those who adhere to Islamic law. The term Pekalongan City as a "*santri*" city reflects the religiosity of its people, marked by the large number of religious activities in Islamic boarding schools, taklim assemblies, mosques, as well as religious activities in the community such as routine religious recitations, tahlilan and grave pilgrimages to the graves of family or *ulama* figures who have died (Zulfa, et.al, 2023)

Batik produced by the people or batik craftsmen of Pekalongan City is characterized by unique and beautiful motifs. The manufacturing process also takes a relatively long time. Behind its creation, it turns out there are things that cause harm to society and nature in the city of Pekalongan. Some of the batik waste produced is not handled properly, so it easily pollutes rivers in Pekalongan City (Haryati, 2018). This is not in line with the principles of ecosufism. The principle of ecosufism prioritizes the behavior of closeness and direct experience with God, by carrying out what is commanded in Islamic law, and maintaining ecological sustainability and preserving nature (Rozi, 2019). Ecosufism is constructed through the unification of two consciousnesses at once, namely environmental consciousness and divine consciousness. Ecosufism builds harmonious relations between humans, nature and God (Laila, 2018; Anggraini, 2021). Ecosufism should be firmly embedded in Muslim society. As a *santri* community that prioritizes the behavior of carrying out Islamic religious law, the act of protecting the environment is also a behavior of carrying out Islamic law. However, in reality, some people in the city of Pekalongan, especially batik craftsmen, do not pay attention to environmental ethics.

Humans have a close relationship with the universe. It is his nature as *kehalifah fil ardh* since humans were created to carry responsibility for preserving and caring for it. The *Khalifah* in the view of Al-Ghazali (1978) is a creature chosen by God who has the position

of a *muqaddas* (holy) creature, who is God's shadow on earth, because humans in this world are His representatives. Therefore, humans are given advantages over other God's creatures. One of them is providing knowledge so that humans can care for nature well (Azami, 2020).

Islam regulates how a servant behaves, including relationships with the *Khaliq* or God (*hablumminallah*), relationships with fellow humans (*hablumminannas*) and relationships with the universe (*hablumminal alam*). These three relationships must be practiced in a balanced way, even though in essence relationships with fellow humans and relationships with the natural environment have goals that lead to relationships with Allah, namely hoping for Allah SWT's blessing in practicing all relationships (Faliyandra, 2019).

As time goes by, humans ignore the moral aspects of viewing nature. Humans on earth consider that the earth and everything in it can be freely exploited to maintain their lives without thinking about future generations (Zuhri, 2019: 2). There is a need for knowledge and ethics in building awareness to protect the earth and everything in it. Ecological ethics shows three big ideas, 1) humans are the center of the system in the universe, 2) humans have awareness in maintaining life and human life and treat the lives of other living creatures in a way that respects, appreciates and cooperates, 3) the center of the system cycle the life of the universe is no longer in humans, but is centered on the whole of life. These three ideas seem to have no gaps in man's relationship with God. As a servant of God, these three ideas are implemented as a form of devotion and getting to know God more closely as the creator of the universe. The relationship between humans, nature and God is enshrined in ecosufism (Hasanah and Ardi, 2021). Ecosufism as a form of mysticism in Islam does not only emphasize divine relationships, but also emphasizes human relationships with the universe as a form of worship, the same as other forms of worship such as prayer, zakat and fasting (Irawan and Widjajanti, 2021).

Humans have the potential for good and bad, but human nature tends towards goodness/piety. Allah gives humans two paths, namely the path of piety and the path of wickedness. Man himself determines his path in life. If the human soul is covered by lust, dirty qualities and bad behavior, then the human nature of piety will be closed. Humans will tend to become wicked. However, if humans guard and always purify their souls, then humans will remain in the nature of goodness/piety.

Likewise, human potential for nature, namely to do good or bad. If humans always purify their hearts and souls, then the good nature of protecting nature will remain. However, if humans pollute their souls with negative things, then the human nature of goodness/piety disappears, resulting in the potential to destroy nature (Said, 2020: 41). Therefore, humans need to hone their nature of piety, so that their good potential continues to emerge. Humans need a method to hone this potential. One of them is through the application of ecosufism, namely ecological thinking based on Sufism to solve environmental crisis problems from the perspective of Islamic spiritualism (Rozi, 2019).

Previous studies on ecosufism generally raised the theme of the role of Sufism as a solution to the environmental crisis. These include research by Anggraini (2021) and Al Fakhri (2023) on ecosufism in the view of Sayyid Hossein Nasr, concluding that ecosufism is environmental ethics and divine awareness at the same time. Humans who have greed will have a negative impact on the environment and excessive human lifestyle. Ecosufism is able to restore human potential so that they are aware of protecting and preserving nature.

Another research by Gufron and Hambali (2022) regarding ecosufism according to Al Ghazali, namely that the ethics of *uzlah*, *mahabbah*, *wara'*, asceticism and gratitude are needed in order to form an ethical relationship between humans, nature and God. Wahib's research (2023) regarding the relationship between humans and nature from an ecosufism perspective in Candi Promasan Hamlet states that the people in the hamlet carry out ecosufism practices through three processes, namely *takballi*, placing themselves as servants of Allah; *tahalli*, the earth must be guarded and protected as God's trust to humans; and realizing *tajalli*, a good balance between humans and God, humans and humans, and between humans and nature.

Ecosufism research by Amin (2023), regarding ecosufism in Ibn Arabi's view which is based on the concept of *Wahdatul Wujud* which holds the view that all reality is single. Humans must protect nature because in essence God-human-nature is a unity that contains holiness. Loving nature is the same as loving God, and destroying it is an act of disobedience to God. Research by Falach and Sya'bani (2021) states that in the modern era there is an existential crisis and spiritual aridity, so that Sufism in the modern era is needed to solve problems in society as a balance between the external and the internal. Of all the studies mentioned above, not a single one has examined ecosufism in relation to industrial players. Ecosufism exists as a solution so that industrial players are able to protect nature as

part of their devotion and love for God. As is the case in the city of Pekalongan, which is the center of the Batik industry and the community has a religious background, one of the methods used to protect and preserve nature is by implementing ecosufism.

This research aims to find out the relationship between batik cloth production and the concept of ecosufism in Pekalongan, how and whether local traditions can be in line with ecosufism in the community of batik craftsmen in the city of Pekalongan. The hope is that this research can contribute to the community, especially the city of Pekalongan, to be aware of every action taken as a result of batik industry activities that do not pay attention to and maintain environmental sustainability, bringing back the spirit of *hablum minallah*, *hablum minannas* and *hablum minal alam* which is also reflected in batik motifs. in the city of Pekalongan, and understand and practice the *da'wah* message contained in these batik motifs.

## DISCUSSION

### PEKALONGAN CITY BATIK CLOTH

Pekalongan, a city known as "Batik City" in Indonesia, has long been a center for batik cloth production that is rich in tradition and beauty (Surya, et al, 2019; Widiana, 2020). Batik cloth is not just clothing, but a work of art that reflects rich culture and history. In Pekalongan City, batik art is not just an industry, but is also an inseparable part of the city's identity. Pekalongan City is not only a center for batik production, but also a custodian of valuable cultural heritage for the Indonesian people. Pekalongan batik cloth is a symbol of beauty, uniqueness and creativity inherent in a piece of cloth, reflecting cultural richness that needs to be maintained and preserved for future generations (Sunaryo and Roberta, 2015).

Batik is a traditional art and cloth dyeing technique that is widely known in various cultures, especially in Indonesia. The word "batik" itself comes from Javanese, "*amba*" means writing, and "*titik*" means dot. Therefore, batik can literally be interpreted as "writing dots" (Trixie, 2020). Some say that batik comes from the proto-Austronesian language "*becik*" which means to make a tattoo (Sunaryo and Roberta, 2015).

Batik is an effort to make decorations on the surface of cloth by covering the unwanted colored parts with hot wax. Using canting tools, brushes, stamps, etc. to create patterns on fabric. The next step is to dye the fabric that has been drawn with dye. The

final step is to strip the cloth and wash it to remove the wax (Pamela, 2019). The general definition of batik includes several key elements (Surya, et al, 2019; Trixie, 2020; Probosiwi, et al, 2021):

#### 1. Pattern and Design

Batik is known for its geometric designs or artistic motifs produced in a certain way. These motifs often have symbolic meaning or reflect natural, cultural or historical elements.

#### 2. Coloring Technique

The process of making batik involves certain dyeing techniques, which can include the use of wax or other materials that can hold the dye. The dye is applied to the fabric, and the areas protected by the wax are not exposed to the color. This process can be repeated with repeated applications of wax and dye to create complex patterns.

#### 3. Manufacturing Method

There are several methods of making batik, including the writing technique (*canting*) and the stamping technique (stamp). In the writing technique, liquid wax is applied to the cloth using a tool called a *canting*. Meanwhile, the stamping technique involves using a stamp to apply wax to the fabric.

#### 4. Cultural Heritage

Batik often has high cultural and historical value in an area or community. Each pattern or motif can reflect the unique culture of that place.

#### 5. Beauty and Creativity

Batik is not just a method of dyeing fabric; it is also considered an art form that combines beauty and creativity. Batik craftsmen are often artists who produce unique and beautiful works of art.

#### 6. Use in Various Products

Apart from clothing, batik cloth is often used for various other products such as tablecloths, blankets and other craft items.

Batik has become an important part of Indonesia's cultural heritage and has a special place in the world of international textile arts. Recognized for its beauty, uniqueness and symbolic value, batik continues to develop and become increasingly appreciated on a global level. Therefore, in 2003, UNESCO (United Nations Educational, Scientific and Cultural Organization) included batik in the list of intangible world cultural heritage, and on

October 2 2009, the President of the Republic of Indonesia declared National Batik Day as an appreciation and appreciation for batik as a heritage. native Indonesian culture (Hakim, 2018; Eskak and Salma, 2018).

Pekalongan batik has characteristics or characters that are different from batik from other coastal areas. This different pattern is due to the acculturation of various characteristics due to the cultural influence of ethnic batik makers who live in Pekalongan, namely Javanese, Chinese, Arab and Dutch (Yusril and Afifah, 2023).

Pekalongan batik is included in the Coastal batik group, with a variety of decorations and motifs. The decorative variety and color composition contained in Pekalongan batik are the result of acculturation and assimilation from several cultures in the past, namely Indian, Chinese, Dutch, Japanese and Indigenous cultures (Sekar Jagad in Lucius, 2018). The various colors used in Pekalongan batik include navy blue (cobalt blue), dark indigo blue, sky blue (light blue), dark green (leaf green), *ijo pupus* (light green), *abang gowok* (dark red), *abang boto* (brick red), *jambon* (pink), *kuning podang* (light yellow), *kuning ndog* (dark yellow), orange, yellowish brown, dark coffee brown, reddish brown, cream, *kelawu* (gray), *kembang telon* (three colors flower), *panca warna* (five colors), *ireng memplak* (pitch black), and *bledak putih* (pitch white) (Affendi in Lucius, 2018).

Typical Pekalongan batik motifs include the Jlamprang motif, Liong motif, Cement motif, Javanese Hokokai motif and Buketan motif. Jlamprang comes from the words Jalan War, meaning batik motifs made by batik craftsmen who were in the roadside areas passed by soldiers who were going to war (Kusumowardhani, 2018). The Jlamprang motif consists of dots, squares, circles and other geometric shapes, with a combination of several bright colors which are another characteristic of the Jlamprang motif. Even though it is in the form of dots and basic geometric shapes, the patterns formed have deep meaning. This jlamprang batik motif is known as an icon of the Pekalongan motif which is easy to draw and has long been known and very familiar to the public. This batik motif also has a sacred meaning, namely "the balance of life between God, nature and humans" (Amin, 2018), very influenced by Hindu and Buddhist beliefs. This motif was originally a patola weaving motif from India, which later became a temple motif and also a Jlamprang batik motif (Maziyah and Alamsyah, 2021).

The Liong motif is a batik motif influenced by Chinese culture. The liong motif uses the form of a living creature with dragon legs. In liong batik, floral patterns are added to

complement the beauty of the liong motif. The Liong motif symbolizes resistance and great strength in the wearer (Rifda, 2023).

The Semen motif has distinctive characteristics with decorative lines that dominate the fabric. The patterns depicted include patterns of plants, trees and various types of animals. The philosophy of the cement motif comes from the name Ramawijayana, which has 7 elements of advice in it, including: Bayu Brata: Bird pattern which means ancestor. Dhanaba Brata: Animal patterns mean prosperity. Agnibrata: The flame pattern means strength. Pasabrata: The water vessel pattern has a noble meaning but is dangerous if ignored. Sasi Brata: Animal ornaments mean good luck and success. Suryabrata: Having the Garuda pattern means a person's fortitude. Ender Brata: The tree of life pattern means the protector of the world and prosperity (Wulan, 2023).

The Javanese Hokokai motif is batik with decorations and colors that are similar to Japanese kimono decorations. In general, Javanese Hokokai cloth is cloth with alternating motifs, or in Javanese terms it is known as morning and afternoon cloth. This was because at that time people had to save money, because on one piece of cloth people got two kinds of decorations next to each other. The other surface has a dark color for the afternoon and the other face has a light or light color for use in the morning. The important elements in this decorative motif are tree leaves, klewer leaves, tree leaves, flowers, fruit, threads and fraction (Kusumowardhani, 2018).

The Buketan motif has a batik motif that is influenced by foreign culture originating from the Netherlands. This Batik motif displays a flower pattern in the form of a bouquet in pastel colors (Kusumowardhani, 2018). This batik was first made by a woman of Dutch descent who lived in Pekalongan named Cristina Van Zuylen (Wulan, 2023).

### **The Concept of Ecosufism in Pekalongan City**

Ecosufism or green Sufism is a new concept in the Sufi world which is constructed through the unification of two consciousnesses at once, namely environmental consciousness and divine consciousness (Laila, 2018). Sufism as the science of knowing how to purify the soul, clear morals, build the inner and outer body, and obtain eternal happiness, is used to instill spiritual awareness that loving the universe is part of loving God. Loving something that belongs to God is the same as loving God (Farmawati, 2017).

Ecosufism encourages human behavior (ethics) in harmonizing relationships with God and nature, if this is done correctly it will give birth to beauty (aesthetics). These two

aspects (ethical-aesthetic) then become self-attributes and distinctive characteristics in the concept of Ecosufism. With Ecosufism, humans will be able to maintain their environment and at the same time be accountable for all their actions before Allah (Laila, 2018).

The term ecosufism is close to the meaning of spiritual ecology or green religion and green spirituality. This concept of ecosufism is a new concept of Sufism which is built on the unification of consciousness between divine consciousness. This awareness is built on the assumption that ecological awareness is an inseparable part of loving God. Meanwhile, loving what belongs to God is part of loving God. Equal distribution of awareness is an effort to transform spiritual awareness into ecological awareness. In simple terms, ecosufism is nothing more than maintaining harmony between nature and harmony between Sufi practitioners and God (Saruri, 2020: 9).

Based on the definition above, ecosufism is a religious or spiritual approach that emphasizes a balance between spiritual values and understanding and action to preserve nature and the environment. Although there are no fixed or standard indicators to measure the extent to which a society applies ecosufism, some signs or characteristics that may appear in a society that applies this approach can include:

1. Respect for Nature

People who practice ecosufism tend to have a high sense of appreciation for nature. They understand that nature is God's creation and must be protected and respected.

2. Sustainable Consumption Patterns

Society may adopt more sustainable consumption patterns. They can become aware of the environmental impact of their consumption decisions, choose environmentally friendly products and support sustainable production practices.

3. Participation in Nature Conservation Efforts

Communities can be actively involved in nature conservation efforts, such as reforestation activities, environmental cleanup, or supporting environmental organizations.

4. Religious Spiritual Understanding of the Environment

Communities integrate their spiritual understanding in conservation and environmental protection actions. They could see the balance of nature as part of a larger spiritual order.

Based on the indicators above, relevant research studies and findings in the field, the people of Pekalongan City have not fully implemented the principles of ecosufism. The

first indicator is respect for nature. Most of the people of Pekalongan city do not have an appreciation for nature. It was recorded that in 2020, the waste produced by the people of Pekalongan city was around 140 tons per day. This number has increased compared to 2019, which was originally 104 tons per day. Of the 140 tonnes of waste, only 80-100 tonnes of waste is managed by the Pekalongan City Environmental Service (DLH). Meanwhile, the rest is thrown into the river by the community or some is burned, even though this is prohibited by the government because it damages and does not respect the environment (Batik TV, 2020; Jatengprov, 2020). Research by Hermawan (2022), the cleanliness behavior of Pekalongan people is also still poor, seen from two indicators, namely waste management and water management. The author's survey in the field shows that river water in the city of Pekalongan has been polluted by batik waste and garbage. Waste management in the Pekalongan city community is still poor. This is supported by findings from Pekalongan City Environmental Service (DLH) Patrol Officers who found that many people were still disorganized in disposing of rubbish (Hermawan, 2022).

In terms of indicators of sustainable consumption patterns, Pekalongan city residents tend to choose products that are practical and less environmentally friendly, for example buying single-use drink bottles, using single-use shopping plastic and so on for more practical reasons. In fact, waste produced from plastic or single-use bottles really disturbs the balance of nature. Likewise with batik product packaging. The batik that is sold uses plastic wrap that is not environmentally friendly. There have been no new innovations regarding packaging for batik products other than plastic, because packing batik with plastic is more practical, cheaper and safer than packaging with paper.

Community participation in nature conservation efforts in the city of Pekalongan is an indicator that the community is starting to own. It can be seen that several environmentally caring communities in the city of Pekalongan are starting to emerge to preserve nature, such as the Pekalongan City Environmental Service (*Dinas Lingkungan Hidup*/DLH) Jogo Kali Team, the World Clean-up Day (WCD) Community and Save Pekalongan. Apart from that, there is the Kali Loji Care Community, the Environmental Guard Society and the Sapulidi Community (Unikal, 2023).

Spiritual and religious understanding of the environment has not been fully implemented by the people of Pekalongan city as a whole. Based on Rismawati's research in Haryati (2018), even though Pekalongan batik entrepreneurs are very religious, they do

not reflect good Muslim behavior in terms of their business behavior. Similar research was conducted by Sofiani, quoted by Haryati (2018), who stated that the business behavior of batik entrepreneurs did not reflect their religiosity. There are many frauds in the method of payment for batik (defaults) committed by batik entrepreneurs, and strangely the proceeds from these defaults are used to perform the Hajj. Even the cleanliness behavior of batik entrepreneurs is not in accordance with their religious spiritual understanding. Many batik entrepreneurs and craftsmen do not have their own batik water waste management.

Data from the Ministry of Environment and Forestry shows that the number of household scale batik industries in Pekalongan City is 1,050 business units spread across 16 centers. Meanwhile, the number of Waste Water Management Installations (IPAL/*Instalasi Pengolahan Air Limbah*) to treat waste water from batik activities in Pekalongan City is still small and not comparable to the potential waste produced by batik craftsmen. The number of new batik IPALs is 4 (four) units, namely in: (1) Kauman Batik Village, East Pekalongan District with an IPAL capacity of 130-200 m<sup>3</sup> per day; (2) Batik Jenggot IPAL, South Pekalongan District with a capacity of 400 m<sup>3</sup> per day; and (3) Batik Pringlangu IPAL, West Pekalongan District, with a capacity of 60 m<sup>3</sup> per day, (4) Banyurip IPAL 250 m<sup>3</sup> per day (Pekalongan City Dinkominfo, 2022). Batik waste water enters the IPAL to be processed to meet quality standards so that it is safe if it flows into the river. However, not all batik industries have their own IPAL. Only 0.6% of industries have batik wastewater treatment installations (IPAL) and the rest channel their batik wastewater into water bodies (drainage channels and rivers) (Fajar, et al., 2019).

The Pekalongan City Environmental Service has issued an appeal to batik entrepreneurs so that each batik industry has its own IPAL. However, this appeal was ignored on the grounds that operational costs were very expensive, not commensurate with batik production costs, so that much of the batik waste flowed directly into rivers without undergoing prior processing (Khasna, 2021). Batik entrepreneurs and craftsmen do not care about religious recommendations to preserve nature, even though they are Muslims, their cleanliness behavior does not reflect their religion (Hermawan, 2022).

## **The Relationship Between Batik Cloth Production and The Concept of Ecosufism in Pekalongan**

Pekalongan is a city in Indonesia which is famous for its batik cloth production. The relationship between batik cloth production in Pekalongan and the concept of ecosufism can be explained through several aspects, including:

### **1. Raw Materials and Environment:**

Ecosufism: This concept emphasizes the sustainability and empowerment of ecosystems. In the context of batik cloth production, it is important to consider the use of environmentally friendly raw materials, such as natural dyes and organic fibers. Ecosufism encourages sustainable use of natural resources and maintains ecosystem balance. However, in reality, many batik craftsmen in the city of Pekalongan use synthetic dyes and abandon the use of natural dyes and organic fibers, so it can be said that the use of raw materials for making batik is not in accordance with the concept of ecosufism.

### **2. Production Process:**

Ecosufism: Emphasizes environmentally friendly and sustainable production processes. In making batik cloth, this can include using dyeing techniques that have minimal waste and are efficient in using water. An environmentally friendly production process also includes wise waste management. In reality, batik waste is not handled properly. The government has provided a communal Waste Water Treatment Instalation (IPAL), but its capacity is not able to accommodate batik waste water production from the batik industry (Unikal, 2023). Entrepreneurs and batik craftsmen are also reluctant to make their own IPAL because the operational costs are expensive.

### **3. Sustainable Market Development:**

Ecosufism: Viewing markets as part of an ecosystem that needs to be maintained and managed sustainably. In the batik fabric industry, this could include marketing products with eco-friendly labels and supporting fair markets, where local producers and craftspeople benefit fairly from sales. In the people of Pekalongan city, defaults often occur which are detrimental to batik producers. There is still a buying and selling system that does not respect Islamic law, even though the batik traders and craftsmen are Muslim (Sofiani in Hartatik, 2018).

### **4. The relationship between Pekalongan City Batik Motifs and the Principles of Ecosufism**

Ecosufism: This principle encourages involvement and a sense of connectedness with nature. Pekalongan batik motifs are often inspired by the natural surroundings, such as plants, animals or other natural elements. By depicting the beauty of nature in its motifs, Pekalongan batik can be an expression of the principles of ecosufism which respects and celebrates natural diversity. For example, the Semen motif includes patterns of plants, trees and various types of animals, the Liong motif includes a pattern of a dragon or snake with legs surrounded by flowers, the Javanese Hokokai motif includes various decorative tree leaves, klewer leaves, trubusan, flowers, fruit, strings and fragments, motifs The bouquet includes a colorful flower bouquet pattern. The most famous motif from the city of Pekalongan is the Jlamprang motif. This motif is a geometric motif, not from natural elements. However, the philosophical meaning of batik with the Jlamprang motif is very sacred, meaning the relationship of balance between God, nature and humans (Amin, 2018). This motif is very influenced by Hindu and Buddhist beliefs, and was originally inspired by patola motif cloth in India.

### **Local Traditions Can Be in Line With Ecosufism in The City of Pekalongan**

In order for the batik tradition in Pekalongan City to be in line with the concept of ecosufism, holistic and collaborative efforts are needed. Several steps that can be taken are to implement RACER, namely Regulation, Awareness, Commitment, Education, Reward and Punishment.

#### **1. Regulations**

Clear regulations regarding the standardization of the establishment of the batik industry, including the processing of batik waste, need to be implemented by the government for batik craftsmen in the city of Pekalongan. Government regulations regarding waste processing already exist, namely Regional Regulation (Perda) Number 9 of 2015 concerning Waste Water Management in Pekalongan City regarding waste water management, namely by using IPAL. This is stated in Article 4 paragraph 1, namely that every person responsible for a business and/or activity that produces and disposes of waste water is required to have an IPAL, in order to process the waste water so that it complies with waste water quality standards. The quality standards for waste water must be tested once every month in an accredited laboratory (Fajar, et.al., 2019: 85). However, in reality, not all batik industries have their own IPAL, and channel batik waste directly into the river

without going through prior processing. The reason is the high costs of procuring IPAL, while the majority of batik industry players are small entrepreneurs (Khasna, 2021).

The Pekalongan City Government has also issued Pekalongan City Regional Regulation Number 3 of 2010 concerning Protection and Management of the Pekalongan City Environment in order to overcome the impact of environmental pollution caused by batik waste. The aim of this policy is to create a good and healthy living environment for Pekalongan City. In Article 18 Paragraph (1) of Pekalongan City Regional Regulation Number 3 of 2010, it is stated that every person responsible for a business and/or activity that produces waste that has the potential to pollute water is obliged to carry out management first by not carrying out a dilution process before being disposed of into the environment according to quality standards. which has been determined (Khasna, 2021).

The Pekalongan city government has clear regulations, but is less strict regarding violations committed by batik industry players in the city of Pekalongan. The Environmental Service has not been able to direct batik business actors to be pro-active towards the environment, this is proven by the large number of batik business actors who are not orderly in managing waste water. The government must be more firm in taking action against business actors who have not complied with the regional regulations that have been established. Apart from that, the government is expected to be able to build communal IPALs with greater capacity to reduce environmental pollution (Rizaldy, 2020).

## 2. Awareness

Awareness of nature conservation needs to be fostered through various strategies including a comprehensive understanding of religion including protecting the environment as a servant's obligation to his God, involvement of environmentally concerned communities and religious leaders and the community through environmental care campaigns inserted into religious lectures, village meetings and daily chats in the community. Batik entrepreneurs do not yet have awareness of protecting the environment. They know that batik waste causes rivers in the city of Pekalongan to become polluted and smell bad (Khasna, 2021: 28), but do not yet have the awareness to overcome this pollution problem. Batik entrepreneurs are willing to carry out Corporate Social Responsibility (CSR) programs limited to contributing to road repairs, donations to schools or building mosques. CSR carried out by batik entrepreneurs is not by designing waste handling programs properly so as not to pollute the environment (Triatmaja, et.al., 2019: 340).

CSR, namely the responsive behavior of every business, apart from achieving economic goals, also contributes to improving the quality of life in the workplace. CSR is a company's involvement in business where the company will continue to act ethically and morally in its business goals. During its business processes, the company will continue to improve the quality of life in the workplace, workers, workers' families and the surrounding community (Zafar & Farooq in Triatmaja, et.al., 2019:335)

Corporate Social Responsibility in Indonesia is regulated in the Law of the Republic of Indonesia no. 40 of 2007 concerning Limited Liability Companies Article 74, a company, especially one that carries out business activities related to natural resources, is obliged to carry out social and environmental responsibilities. So it requires companies to carry out social responsibility activities (Utama, 2018: 30).

### 3. Commitment

A real commitment to change for the better in protecting the environment needs to be implemented by the people of Pekalongan city. Without real commitment, there will be no action in preserving the environment. In reality, the people of Pekalongan city, especially batik business actors, do not yet have a real commitment to realizing environmental sustainability. The low commitment of batik industry players is proven by their lack of effort in building their own Waste Water Treatment Instalatioan (IPAL) (Rizaldy, 2020), on the grounds that operational costs are expensive (Khasna, 2021). The government has tried to build a communal IPAL, but its capacity cannot yet process all the waste water produced by the batik industry (Almira, 2018).

### 4. Education

Education about caring for the environment needs to be provided to the people of Pekalongan city, for example through training in waste or batik waste processing, environmental awareness counseling and lesson material about the importance of protecting the environment can be included in the educational curriculum in schools. Some education about caring for the environment has been implemented in the city of Pekalongan, including through the establishment of Adiwiyata schools or green schools to form environmentally caring characters and training in processing batik waste using microbes (Laila, 2018: 73).

Character education that cares about the environment is an educational program to develop students to have understanding, awareness, attitudes and behavior that are rational

and responsible towards nature and the implementation of sustainable development. The Adiwiyata program is a form of award given by the government to formal educational institutions that are considered instrumental in developing environmental education. Adiwiyata is not a competition but focuses more on forming character or behavior that cares about and has a sustainable environmental culture. The implementation of the Adiwiyata program consists of national, district or city teams as well as schools. The Adiwiyata journey begins with organizing the school by involving all school members, conducting Adiwiyata socialization, forming an Adiwiyata Team, implementing the Adiwiyata program or environmental action and carrying out continuous monitoring and evaluation (Dinkominfo Pekalongan City, 2022).

#### 5. Rewards and Punishments

Rewards and Punishments need to be applied in enforcing regulations regarding discipline in protecting the environment. Batik craftsmen who have implemented batik waste processing properly, or innovated batik production using materials that are friendly to nature, need to be given rewards, for example giving awards and incentives. Meanwhile, for batik craftsmen who violate the disciplinary regulations for protecting the environment, they will be subject to sanctions in the form of administrative sanctions, fines or criminal penalties for batik craftsmen who pollute them, or their batik business permits will be revoked (Syaifulloh, 2018).

Rewards in the form of subsidies also need to be given to small class batik industries that cannot afford to make IPALs but are committed to protecting the environment, as well as the formation of a community of batik craftsmen who care about the environment accompanied by proactive activities such as joint IPAL management fees or creating environmentally friendly batik villages (Jatengprov, 2020).

### CONCLUSION

Pekalongan City, as a batik city whose majority of people are Muslim, needs to apply the principles of ecosufism in producing batik and preserving nature. Ecosufism is a religious or spiritual approach that emphasizes a balance between spiritual values and understanding and action to preserve nature and the environment. Indicators of ecosufism include respect for nature, sustainable consumption patterns, participation in nature conservation efforts, and religious spiritual understanding of the environment.

These four indicators are not yet fully owned by the community, especially Pekalongan batik craftsmen.

There is no relationship between batik cloth production and the concept of ecosufism in Pekalongan, this is due to the use of batik raw materials that are not environmentally friendly, the batik production process does not have waste disposal according to standards, the batik market ecosystem is not good because several parties in batik marketing have defaulted, and batik motifs that are in line with ecosufism but are not in line with the behavior of batik craftsmen in the city of Pekalongan, which is famous for its religiosity.

In order for the batik tradition in Pekalongan City to be in line with the concept of ecosufism, holistic and collaborative efforts are needed between the government, environmentally conscious communities and society. Several steps that can be taken are to implement RACER, namely Regulation, Awareness, Commitment, Education, Reward and Punishment. The hope is that the people of the city of Pekalongan, especially those in the batik industry, will be able to re-cultivate the spirit of ecosufism in producing batik cloth, so as to create harmony in the relationship between creatures and their *Khaliq*, as well as the relationship between humans and the natural surroundings.

## REFERENCE

- Al Fakhri, M.B. (2023). Eco Sufisme Menurut Seyyed Hossein Nasr (Sebuah Kajian Pemikiran Ekologi Dalamxtasawuf). *Thesis*. Program Studi Tasawuf Dan Psikoterapi Fakultas Ushuluddin Dan Filsafat Universitas Islam Negeri Sunan Ampel Surabaya
- Almira, V.R. (2018). Perencanaan Instalasi Pengolahan Air Limbah (IPAL) Komunal Air Limbah Batik dari Industri Kecil Menengah di Kota Pekalongan. *Thesis*, Institut Teknologi Sepuluh Nopember.
- Amin, M.C. (2018). Makna Motif Batik Jlamprang dan Batik Nitik dalam Perspektif Semiotika Ferdinand De Saussure. *Thesis*. Program Studi Aqidah dan Filsafat Islam Fakultas Ushuluddin dan Pemikiran Islam Universitas Islam Negeri Sunan Kalijaga Yogyakarta.
- Amin, M.L. (2018). Eko-Sufisme Dalam Pemikiran Ibn 'Arabi. *Thesis*. Fakultas Filsafat Universitas Gadjah Mada Yogyakarta
- Anggraini, R.D. (2021). Konsep Ekosufisme : Harmoni Tuhan, Alam dan Manusia dalam Pandangan Sayyed Hossein Nasr. *Al Adyan: Jurnal Studi Lintas Agama*. 16(2), 1-30

- Azami, HT. (2020). Keistimewaan Manusia (Analisis Pesan Dakwah Felix Siauw dalam Video Youtube Kajian Islam Rahmatan Lil Alamin). *Kontemplasi: Jurnal Ilmu-ilmu Ushuluddin*, 8(1), 1-21
- Batik TV. (2020). Sampah Kota Pekalongan Mencapai 140 ton per hari. <https://batiktv.pekalongankota.go.id/berita/sampah-kota-pekalongan-mencapai-140-ton-per-hari-.html>
- Eskak, E. & Salma, I.R. (2018). Menggali Nilai-Nilai Solidaritas Dalam Motif-Motif Batik Indonesia. *Jantra*, 13(2), 107-124
- Fajar, M, Mediani, A., & Finesa, Y. (2019). Analisis Peranan Ipal Dalam Strategi Penanganan Limbah Industri Batik Di Kota Pekalongan. *Prosiding Seminar Nasional Geografi Universitas Muhammadiyah Surakarta 2019 "Pengembangan Wilayah Berkelanjutan di Era Revolusi Industri 4.0"*, 84-90
- Falach, G., & Assya'bani, R. (2021). Peran Tasawuf di Era Masyarakat Modern: Peluang dan Tantangan. *Refleksi: Jurnal Filsafat dan Pemikiran Islam*, 21(2), 191-206
- Faliyandra, F. (2019). Konsep Kecerdasan Sosial Goleman Dalam Perspektif Islam (Sebuah Kajian Analisis Psikologi Islam). *Jurnal Inteligensia*, 7(2), 19-36
- Farmawati, C. (2018). Spiritual Emotional Freedom Technique (SEFT) Sebagai Metode Terapi Sufistik. *Madaniyah*, 8(1), 75-94
- Gufron, U., & Hambali, R.Y.A. (2022). Manusia, Alam dan Tuhan dalam Ekosufisme Al-Ghazali. *JAQFI: Jurnal Aqidah dan Filsafat Islam*, 7(1), 86-103
- Hakim, L.M. (2018). Batik Sebagai Warisan Budaya Bangsa dan Nation Brand Indonesia. *Nation State: Journal of International Studies*, 1(1), 61-90
- Hasanah, M.U, & Ardi, M. (2021). Eko-Sufisme dalam Upaya Pelestarian Lingkungan di Alam Kandung Rejotangan Tulungagung. *Syifa al-Qulub: Jurnal Studi Psikoterapi Sufistik*, 6(02), 170-179
- Hemawan, R. (2022). Pengaruh Kedisiplinan Beribadah Shalat Terhadap Perilaku Kebersihan dan Tertib Berlalu Lintas Masyarakat Muslim Kota Pekalongan. *Thesis. Program Studi Magister Pendidikan Agama Islam Pascasarjana UIN K.H. Abdurrahman Wahid Pekalongan.*
- Irawan, B, & Widjajanti, R.S. (2021). *Sufisme Dan Gerakan Environmentalisme: Studi Eco-sufism Di Pondok Pesantren Ath Thaarig Garut, Jawa Barat*. Jakarta: Ushul Press
- Kusumowardhani, P. (2018). Analisis Motif Ragam Hias Batik Jawa Tengah Berbasis Unsur Visual Bentuk Dan Warna (Studi Kasus Batik Semarang Dan Pekalongan). *Narada: Jurnal Desain & Seni*, 5(2), 63-76
- Laila, N. (2018). Ekosufisme Majelis Zikir Kraton Habib Muhammad Dardanylla Shahab Pekalongan. *Religia: Jurnal Ilmu-ilmu Keislaman*. 21(1), 67-77
- Lucius, C.R. (2018). Kajian Komposisi Warna Batik Pekalongan Studi Kasus Batik Produksi "Batik Ozzy". *Inosains*, 13(1), 50-65

- Maziyah, S., & Alamsyah. (2021). Perjalanan Panjang Paṭola Menjadi Jlamprang: Transformasi Motif Tenun Menjadi Motif Batik. *KALPATARU, Majalah Arkeologi*, 30(1), 61-74
- Pamela, L. (2019). Kajian Desain Batik Tulis Di Batik Owens Joe Bekonang. *Gelar: Jurnal Seni Budaya*, 17(2), 129-139
- Provinsi Jawa Tengah. (2020). Kurangi Volume Sampah di TPA, DLH Dorong Masyarakat Maksimalkan Bank Sampah dan TPS-3R, <https://jatengprov.go.id/beritadaerah/kurangi-volume-sampah-di-tpa-dlh-dorong-masyarakat-maksimalkan-bank-sampah-dan-tps-3r/>
- Probosiwi, F.S., & Febrian, V. (2021). *Buku Panduan Menggambar Motif Batik di Jawa*. Yogyakarta: K-Media
- Rifda, P. (2023, March). Ketahui Motif Batik Pekalongan. <https://www.gramedia.com/best-seller/ketahui-motif-batik-pekalongan/>
- Rizaldy, M.H. (2020). Nilai Lingkungan dan Ekonomi dalam Pengembangan Industri Batik (Studi Implementasi Peraturan Daerah Nomor 9 Tahun 2015 tentang Pengelolaan Air Limbah Kota Pekalongan). *Thesis*. Universitas Jenderal Soedirman Purwokerto.
- Rozi, S. (2019). "Understanding The Concept Of Ecosufism: Harmony and the Relationship of God, Nature and Humans in Mystical Philosophy of Ibn Arabi", *Ulumuna*, 23(2), 243-244.
- Said, M.Y. (2020). "Paradigma Filsafat Etika Lingkungan dalam Menentukan Arah Politik Hukum Lingkungan", *Al-Adl*, 12(1), 1-18
- Saruri, A. (2020). "Ecological Sufism Concepts in the thought of Seeyyed Hossein Nasr", *Society and Development*, 9(10), 1-16
- Sunaryo, BT, dan Maria Elisabeth Roberta. (2015). Upaya Pelestarian Batik Asli Pekalongan Dalam Rangka Mempertahankan Pengakuan Unesco Sebagai Warisan Budaya Indonesia Di Kotamadya Pekalongan. *Jurnal Kepariwisata*, 9(3), 93-103
- Surya, R.A., Abdul Fadlil dan Anton Yudhana. (2019). Identification of Pekalongan Batik Images Using Backpropagation Method. *Journal of Physics: Conference Series* 1373
- Syaifulloh, A.B. (2018). Perlindungan Lingkungan Sungai Setu Pekalongan Dengan Pengelolaan Limbah Industri Batik (Pelaksanaan Peraturan Daerah Kota Pekalongan Nomor 30 Tahun 2011 Tentang Rencana Tata Ruang Wilayah Kota Pekalongan Tahun 2009-2029). *Thesis*. Prodi Ilmu Hukum Fakultas Hukum Universitas Negeri Semarang.
- Tim Komunikasi Publik Dinkominfo Kota Pekalongan. (2022, January 12). *Mengembangkan Karakter dan Peduli Lingkungan Lewat Sekolah Adiwiyata*. <https://pekalongankota.go.id/berita/mengembangkan-karakter-dan-peduli-lingkungan-lewat-sekolah-adiwiyata.html>
- Tim Komunikasi Publik Dinkominfo Kota Pekalongan. (2022, July 5). *DLH Rutin Uji Lab Limbah IPAL Komunal*. <https://pekalongankota.go.id/berita/dlh-rutin-uji-lab-limbah-ipal-komunal.html#:~:text=Pihaknya%20menyebutkan%2C%20untuk%20saat%20ini,200%20meter%20kubik%20per%20hari.>

- Tim Komunikasi Publik Pemerintah Provinsi Jawa Tengah. (2020, 6 Februari). *Perlu Komitmen Bersama Tangani Limbah Batik*. <https://jatengprov.go.id/beritadaerah/perlu-komitmen-bersama-tangani-limbah-batik/>
- Triatmaja, M.f., Purwanto,T., Moegiri, & Susanti, L. (2019). Analisis Faktor Kesiediaan UKMBatik Di Kota Pekalongan Melakukan CSR. *Seminar Nasional Hasil Penelitian dan Pengabdian Pada Masyarakat IV Tahun 2019* “Pengembangan Sumberdaya menuju Masyarakat Madani Berkearifan Lokal” LPPM - Universitas Muhammadiyah Purwokerto.
- Trixie, A.A. (2020). Filosofi Motif Batik Sebagai Identitas Bangsa Indonesia. *Folio*, 1(1), 1-9
- Unikal. (2023, July 22). Resik-resik Sungai Aksi Pemuda Pekalongan Peduli Lingkungan.. [https://unikal.ac.id/resik-resik-sungai-aksi-pemuda-pekalongan-peduli-lingkungan#:~:text=Di%20antaranya%20Tim%20Jogo%20Kali,\(Masjali\)%20dan%20Komunitas%20Sapulidi.](https://unikal.ac.id/resik-resik-sungai-aksi-pemuda-pekalongan-peduli-lingkungan#:~:text=Di%20antaranya%20Tim%20Jogo%20Kali,(Masjali)%20dan%20Komunitas%20Sapulidi.)
- Utama, A.S. (2018). Pelaksanaan Tanggung Jawab Sosial dan Lingkungan Perusahaan Berdasarkan Undang-Undang Nomor 40 Tahun 2007 untuk Meningkatkan Kesejahteraan Masyarakat Kecamatan Rumbai Pesisir Kota Pekanbaru. *JCH (Jurnal Cendekia Hukum)*, 4(1), 26–36.
- Wahib, N. (2023). Relasi Manusia Dan Alam Perspektif Eko-Sufisme (Studi Kasus Dusun Candi Promasan Kelurahan Ngresepbalong Kecamatan Limbangan Kabupaten Kendal). *Skrripsi*. Aqidah Dan Filsafat Islam Fakultas Ushuluddin Dan Humaniora Universitas Islam Negeri Walisongo Semarang
- Widiana, M.E. (2020). *Buku Monograf Manajemen Usaha Batik Nusantara*. Karsam (Ed.). Banyumas: Pena Persada.
- Wulan, C. (2023, February 28). Mengenal 9 Motif Batik Khas Pekalongan dan Filosofinya. <https://radarpekalongan.id/motif-batik-khas-pekalongan/2/>
- Yusril, B., & Afifah, N. (2023). Pekalongan City of Batik: Expression Of Acculturation And Characteristics Diversity, *Kawalu Journal of Local Culture*. 10(01), 42-54
- Zuhri, A. (2019). “Tasawuf Ekologi (Tasawuf Sebagai Solusi dalam Menanggulangi Krisis Lingkungan)”, *Religia*, 22(2), 1-19
- Zulfa, N., Himawanti, I., & Fateha, S. (2023). Grave Pilgrimage Tradition of Pekalongan Community as Self Healing in a Psychological Perspective. *Jousip, Journal Of Sufism and Psychotherapy*, 3(1), 33-48