Oral History and Collective Memory of Batik Bakaran: Mbah Bukhari and Transformation Mina Tani Motif as a Cultural Identity of Pati Regency

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Abstract. Bakaran Village, located in Pati Regency, Central Java, has a tradition of batik making that has been passed down from generation to generation. Pati Regency has a motto, "Pati Bumi Mina Tani," which means that Pati Regency has natural resources from the sea and agriculture, but each letter of the motto also has its own meaning. In 2013, the Pati Regency Government held a batik motif creation competition to be used as a Civil Servant uniform in Pati. The competition was won by Mbah Bukari by offering the batik motif design "Mina Tani", with Mina meaning fish and Tani meaning Agriculture. So that the regulation through the Regent of Pati Number 31 of 2016 concerning the Third Amendment to the Regulation of the Regent of Pati Number 38 of 2012 concerning Official Uniforms in the Pati Regency Government Environment. In this study, it will be explained how the Mina Tani Batik motif was created and became the identity of Pati Regency, using historical methods with an oral history approach. In this method, primary data were searched in the form of interviews with informants, then subjected to source criticism and used to create historical narratives.

Keywords: Oral History, Memory Collective, Mbah Bukari, Mina Tani, Cultural Identity.

1 Introduction

The establishment of National Batik Day every October 2nd is based on the inclusion of Indonesian batik in the list of representatives of the intangible cultural heritage of humanity by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) on that date in 2009. So, based on the Decree of the President of the Republic of Indonesia Number 33 of 2009, it was determined that every date is National Batik Day. It is explained in the Presidential Decree that the confirmation of batik as a representative of the intangible cultural heritage of humanity can improve the positive image and dignity of the Indonesian nation in international forums and foster pride and love for Indonesian culture in society.

In Pati Regency, Central Java, there is a village that has a distinctive batik and has produced many batik artisans, including a batik artisan who created the Mina Tani

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Batik motif named *Mbah* Bukari (75). Based on Pati Regent Regulation Number 38 of 2013 concerning Mina Tani Motif Batik and the Use of Mina Tani Motif Batik Clothing, all Civil Servants in the Pati area are required to wear this motif batik every Tuesday (PUPR Pati, 2023).

Based on the Regional Regulation of Pati Regency Number 3 of 1993 concerning the Regional Motto of Pati Regency, it was determined that the motto Pati Bumi Mina Tani is the motto owned by Pati Regency. This motto describes the natural wealth of the Pati Regency in the form of fisheries and agriculture. This regional motto became an inspiration for Mbah Bukari and was developed into a typical Pati batik motif during a batik motif creation competition for Civil Servant uniforms in Pati in 2013 (Bukari, 2026).

There has been quite a lot of research related to Bakaran Batik, but none has yet addressed the historical side, particularly the oral history by Mbah Bukhari. Several studies, such as Batik Bakaran Juwana: A Study of Changes and Continuity, by Mieke Natalia Rundubelo (2013), and The Meaning of Motifs in Traditional Hand-Written Batik in Bakaran Juwana Village, Pati Regency, by Diana Vivin Savitri (2025), both articles only explain the philosophical meanings contained in the motifs with random sampling research techniques in data collection. The study entitled The Development of Traditional Batik Crafts in Bakaran Village, Juwana District, Pati Regency, 1977-2002, by Edi Suyikno and R. Suharso Bain (2016), only explains the development of bakaran batik crafts from year to year.

Based on an interview with the Head of Bumdes Bakaran Wetan, Sutrisno (49), in 2026, stated that Mbah Bukari is the oldest batik craftsman who is still active in Bakaran Village, both Bakaran Wetan and Bakaran Kulon, so it is considered important to document his oral narrative. In addition, Mbah Bukari is also a figure who revived the batik industry in Bakaran Village and dared to break the myth that made the batik process in the village easier (Bernas, March 8, 1992). In this study, the biography of Mbah Bukari, the development of batik makers in Bakaran Village, and the emergence of the Mina Tani motif as the Identity of Pati Regency will be presented, with an oral history approach. This research process will focus more on oral sources from Mbah Bukari and the batik craftsmen in Bakaran Village.

2 Method

This study uses the historical research method according to Kuntowijoyo (2008), which has five stages, with an oral history approach in the data collection process. The first stage is topic selection, focusing on Mbah Bukari's oral narrative about the Mina Tani motif, which is iconic and has become the identity of Pati Regency. Next, heuristics, or source collection, begins with searching archives, such as newspapers containing news about Batik Bakaran and Mbah Bukari, as well as secondary sources, such as scientific articles related to Batik Bakaran. The main sources in this study are interviews conducted with Mbah Bukari as the main source, Pak Tris as the head of the Bumdes who manages the Batik Bakaran Museum, and several batik entrepreneurs in Bakaran village. The next stage is source criticism, by reading archives and articles, making transcripts of interview results, and comparing one

source with another. After that, interpretation and the final process of historiography are immediately carried out.

3 Result and Discussion

3.1 Biography of Mbah Bukari

Bukari Wiryo Satmoko, or often called *Mbah* Bukari by the youth in Bakaran Village, is a senior batik maker in Bakaran Wetan Village.

"I was born September 11, 1951, the star is Virgo,"

explained Bukari during an interview session with the team on Monday, June 8, 2026. Based on the results of the interview, he has known batik since childhood because of hereditary factors, as his great-grandfather, great-grandmother, grandmother, and his mother are batik makers. Becoming a batik maker is not Mbah Bukari's dream; he has a dream that is not far from art, namely, becoming a painter. He is the last child of 12 siblings. The name Bukari is a sign that he is the last child; if explained, Bukari, the son of a mother *sing keri*, or the last. The name Batik Tjokro, which is the label of Bukari's batik business, comes from the name of his grandfather from his maternal line. His grandfather's name is Toriman Tjokro Satmoko, so Tjokro's name is taken as the name of his batik brand.

Before deciding to become a batik maker, Bukari studied at the *Sekolah Teknik Pertama (STP)*, majoring in Electrical Engineering. In 1967, he continued his education at the *Sekolah Teknik Menengah (STM*), which was only available in the provincial capital at that time, Semarang. A major event that changed Bukari's path to becoming a batik maker occurred that same year, when his older brother, who had migrated to Maluku, died in a work accident. Hearing the news, because communication was difficult at that time, and arranging for the repatriation of the body was also difficult, Bukari's mother became stressed to the point of becoming seriously ill. Many doctors were brought in to treat her mother, but she did not recover. Finally, a "*orang pinter*" was brought in to treat her mother's illness, told that her mother would only recover if her last child returned home. After only three months of STM education in Semarang, Bukari finally returned home following the advice of the "*orang pinter*", and not long after, her mother recovered.

Before actively making batik, Mbah Bukari's activities helped his father take care of the fish pond; only after his mother gradually recovered did his batik business become active again. Mbah Bukari's batik skills have been honed since childhood, precisely around 1962-1963, when he was 11-12 years old. While still in elementary school, he was already good at batik. He learned batik from his mother, not from a special cadre, because his older sisters were also good at batik, but only for his own consumption, not for commercial purposes. Bukari had 12 siblings, of whom 8 were female and 4 were male, including the one who died in Maluku, who was child number 8.

In 1975, he married, and in 1977, his first child was born. He started actively making batik independently in that year, then in 1983, he was sent from the Pati Industrial Service to study color systems at the Jogja Batik Research Center.

"*Saya disekolahkan di situ satu bulan itu hanya mendalami tata warna. Kalau motif saya sendiri otodidak sudah bisa, jadi makanya lebih menguasai itu.*"
"I was sent to school there for a month, just to learn about color design. I'm self-taught in terms of motifs, so I'm more proficient in that."

The problem that Bukari found while making batik was that the results of his batik often faded. After returning from Yogyakarta, he studied coloring techniques again in Pekalongan.

"*Jadi supaya tidak luntur itu saja belum marem pokoknya saya buktikan, lalu berguru lagi ke Pekalongan. Pekalongan itu ada orang tua mantan ahli tata warna di Batik Tobal yang terkenal zaman dulu, terus dia di rumah membuat sendiri memang wantek. Saya menelusuri tata cara itu saya padukan dari pelajaran yang saya dapat di Jogja itu nyatanya hasilnya bagus tapi harus teliti, airnya pun harus diteliti tidak sembarangan. Karena kalau air di Bakaran itu setelah saya lab di Jogja itu ada unsur garam. Kalau di daerah Purwodadi itu kapur, yang bagus daerah Gunungwungkal itu nol betul-betul nol. Daerah Gunungwungkal Kecamatan Gunungwungkal itu saya mengajar di situ bagus sekali hasilnya, itu pengaruh seperti itu tidak sembarangan airnya.*"

"So, to prevent fading, that's not enough. I proved it, then I went to Pekalongan to learn more. Pekalongan has a former color expert in the famous Tobal Batik from the past, and he made his own Wantek at home. I traced the procedure and combined it with the lessons I learned in Jogja. In fact, the results were good, but it had to be meticulous, and the water had to be carefully examined. Because the water in Bakaran, after I tested it in a lab in Jogja, contained salt. In the Purwodadi area, the best limestone is in the Gunungwungkal area, which is absolutely zero. In the Gunungwungkal area, Gunungwungkal District, where I taught, the results were excellent; that's the effect of not using just any water."

Bukari continued to conduct research related to batik coloring until he discovered a coloring technique that produced fade-resistant batik.

"*Saya memang teliti betul-betul terkait penggunaan air itu makanya terkenal Batik Cokro gak luntur. Saya bertanya-tanya kenapa batik saya kok luntur terus dulu itu? Lalu saya tanya pada yang ahli batik di Jogja itu, ditanya air apa yang saya pakai, saya pakai air pump. Ternyata air pump itu mengandung kaporit, wah itu pantangan besar. Kalau tidak ada lainnya gimana? Ternyata ada satu cara yaitu kalau ada hujan ditampung dari genteng tapi jangan sampai menetes di logam seperti ada talang yang dari logam itu tidak boleh. Harusnya dari plastik atau langsung dari gendeng itu ditampung saja, seperti itu bagus. Kalau di pump anda harus pakai bak ditampung dulu dengan wadah terbuka nanti uap kaporitnya sudah menghilang sendiri jadi baru dipake.*"

"I'm really meticulous about the water I use, which is why the famous Batik Cokro doesn't fade. I wondered why my batik kept fading in the past. Then I asked a batik expert in Jogja what kind of water I should use, and say I used a water pump. It turns out that the water pump contains chlorine. Wow, that's a

big taboo. If there's no other way, what else? It turns out there's one way: if there's rain, collect it from the roof tiles, but don't let it drip onto metal, like gutters, which are made of metal, which are not allowed. It should be collected from plastic or directly from the roof tiles, as that's good. If you use a pump, you have to use a tub, collect it first in an open container, then the chlorine vapor will dissipate on its own, then you can use it."

In a news article published in the Bernas newspaper on March 8, 1992, it was stated that Bukari's presence among the artisans in Bakaran village since 1979 truly opened up new perspectives for the residents. Especially in the process of modeling, Mbah Bukari tried to do it himself, according to the beliefs of the residents based on the existing wewaler spoken by Nyai Ageng Sabirah "danyang" Bakaran village, that it is not allowed to do *medel* independently. Bukhari's courage earned him the respect of his family, and the batik industry in Bakaran village continued to grow.



PENUH PERHATIAN - *Bupati Kabupaten Pati Soenardji dengan penuh perhatian mengamati kain batik Bakaran hasil karya penduduk Bakaran Wetan, Kecamatan Juwana, Pati. Para perajin batik di daerah ini tentunya berhadapan dengan pelbagai kendala, dalam upaya pengembangan usahanya.*

Bernas/asp

Fig 1. Photo of the Regent of Pati (1992), Soenardji, with Batik Craftsmen in Bakaran Village
Source. Bernas, Sunday 8 March 1992

On August 14, 1994, Mbah Bukari received the Upayasa Bhakti Upapradana award, a prestigious award or recognition given by the Central Java Provincial Government. This award is given as a form of appreciation to figures, academics, or professionals who have made significant contributions to the development and construction of certain fields in Central Java. At that time, the Governor was Mr. Soewardi. According to Mbah Bukari's explanation, it should have been four years later, in 1998, that he received a national award for successfully developing batik in Bakaran Village. However, due to the 1998 Reformation and Soeharto's resignation in May, the award, which was supposed to be given on August 17, 1998, was postponed.

In the 1998 monetary crisis, due to rising raw material prices and poor batik sales, Bukhari was forced to lay off 40 of his employees. In late 1998, Mbah Bukari began rebuilding from scratch and sought production assistance from the local government. The Central Java *Batikisasi* program was launched in 2002.



Fig 2. Bukhari received the Upakarti Pioneering Industrial Technology and IGDS Award in 2008

Source. Mbah Bukhari's Personal Collection

On January 7, 2008, during the administration of President Susilo Bambang Yudhoyono, Bukhari was summoned to the State Palace to receive the Upakarti Industrial Technology Pioneer Award and IGDS. Upakarti is the highest form of government appreciation in the industrial sector, given to those who have achieved, contributed, and actively empowered Small and Medium Industries (SMEs), including in the special category for the preservation of cultural heritage and traditional crafts. He always gets inspiration for his work from the surrounding nature and also from booming events.

In 2009, Bukhari filed 22 patents for ancestral batik motifs. In 2011, nine Bakaran batik motifs were patented by the Ministry of Education and Culture on behalf of the Pati government. The nine patented motifs are *Gandrung, Magel Ati, Sidomukti, Manggaran, Udan Iris, Ungkel Centel, Kedelai Kecer, Padas Gempal, and Bengat Ireng*.

In 2013, the Pati Regency government held a batik motif creation competition, the results of which would be used as uniforms for Pati Regency civil servants. Many

batik artisans in Pati participated, and each artisan could submit an unlimited number of motifs. Bukari submitted a motif called "*Mina Tani*," featuring ornaments of cassava, peanuts, corn, and vegetables. *Mina Tani* is derived from "Mina" (fish) and "Tani" (agriculture) and represents the natural riches of Pati Regency. To this day, Bukari and his wife still run their batik business.

3.2 Development of Batik Craftsmen in Bakaran Village

Bakaran Wetan and Bakaran Kulon villages, located in Juwana District, Pati Regency, are geographically located on the northern coast of Java. This geographical position has also shaped the character and patterns of batik that have developed in the area. Historically, there are two major groups of Indonesian batik, namely Vorstenlanden batik and Coastal batik. Bakaran batik is included in the Coastal Batik group because Bakaran Village is located outside the Solo and Yogya areas (Vorstenlanden area); all batik crafts originating from outside the Solo and Yogya areas are called Coastal Batik (Rundubelo, 2013). Although Bakaran batik is included in the coastal batik category, it has its own uniqueness that distinguishes it from other coastal batik regions. Its basic colors tend to be dark, such as brown and black, in contrast to coastal batik in general, which is identical to bright and bold colors. This uniqueness was born from a combination of two influences at once, namely the inland style, which is under the Majapahit tradition, and the coastal style, which is formed from the geographical location of the village, which is indeed on the coast (Suyikno et al., 2016).

The batik tradition in Bakaran Village has existed since the end of the 15th century AD. It began with the arrival of Nyi Danowati, also known as Nyi Ageng Siti Sabirah, a uniform administrator and keeper of the heirlooms of the Majapahit Kingdom who fled when her kingdom was conquered by the Demak Kingdom (Purnama & Syafii, 2021). In her escape, Nyi Danowati traveled along the northern coast of Java until she arrived at an area filled with druju plants, a type of thorny shrub, which later became the origin of the name Drajuwana or Juwana. It was there that Nyi Danowati cleared land and settled, while also bringing batik skills that later became the roots of the Bakarn batik tradition (Bukari, 2026).

Nyi Danowati not only lived in Bakaran Village, but she was also very active in teaching batik skills to local women on the terrace of her *punden* (small shrine). Nyi Danowati patiently taught them how to hold a canting (a traditional Indonesian batik tool), blow into the hole, and even draw the tip of the canting onto the fabric. These women trained by Nyi Danowati would become the forerunners of the Bakaran batik community and carry on the traditions she taught (Suyikno et al., 2016).

The motifs taught by Nyi Danowati to the Bakaran community are strongly influenced by Majapahit traditions, such as *sekar jagad, pedas gempal, magel ati,* and *limaran*. In addition to these motifs, Nyi Danowati also created the gandrung motif, inspired by her encounter with Joko Pakuwon. An accidental scribble on batik cloth was then refined into a crisscross pattern symbolizing deep longing (Purnama & Syafii, 2021). This blend of Majapahit heritage motifs and local creations has shaped the visual identity of Bakaran batik since its inception.

The development of the Bakaran batik community has experienced significant ups and downs over time. The pivotal point in the revival of Bakaran batik began in

1977 when Mbah Bukari started a batik business, later known as Tjokro Batik. Initially, Mbah Bukari and his wife worked together without the assistance of other workers (Suyikno et al., 2016). Over time, the Tjokro batik business grew and absorbed a large workforce, making the home-based batik industry a primary source of livelihood for the residents of Bakaran Village.

In the Bakaran batik community, women play a very dominant and central role. The majority of the workforce employed in this batik industry are housewives and school dropouts who make batik their primary source of income (Suyikno et al., 2016). This pattern has actually been going on since the time of Nyi Danowati, who first taught batik to women in Bakaran Village. Therefore, women's involvement in the Bakaran batik tradition is not just an economic fact, but also part of a cultural heritage passed down from generation to generation.

The dynamics of Bakaran batik production are also influenced by various external pressures that come and go. The shift in dyes from natural materials such as terogan wood, kudu roots, and tall tree bark to synthetic chemicals is one of the major changes experienced by the Bakaran batik community due to the difficulty in obtaining natural materials. The challenges became even more severe during the 1998 monetary crisis, which caused the price of raw materials for batik to soar fourfold and forced the Batik Tjokro business to cease operations and lay off forty of its workers (Suyikno et al., 2016).

A significant turning point for the Bakaran batik community occurred in 2006 when Mbah Bukari proposed to the Pati Regency Government that it intensively mentor artisans and assist with the marketing of Bakaran batik, including through planning the use of batik uniforms for Civil Servants (Bukari, 2026). The proposal was well received, and the government then required all Pati Regency Civil Servants to wear Bakaran batik uniforms once a week. This policy had a direct impact on the increase in orders and the number of batik makers in Bakaran Village, from previously only a few to now dozens of active batik makers.

One of the biggest challenges currently facing the Bakaran batik community is the issue of regeneration. Based on field observations, batik-making activities in Bakaran Village are dominated by adults, such as mothers and fathers who have long been involved in batik-making, while the younger generation shows relatively little interest in continuing their batik skills. This condition aligns with research findings that state that batik-making is often considered to require high skills, but the income is not commensurate with the skills required, so many young people choose to switch to other jobs that are considered more promising (Savitri, 2025).

Amidst these challenges of regeneration, there are concrete efforts to introduce the tradition of batik to the younger generation. This is evident in the batik training program involving elementary school children at the Bakaran Batik Park, where they can witness the batik process from the initial stages to *ngelorod* and try making their own batik. Furthermore, batik makers also actively participate in various batik exhibitions outside Pati Regency, such as in Semarang, Pekalongan, and Yogyakarta, and even internationally, such as in Malaysia and Singapore, in an effort to widely introduce Bakaran batik (Savitri, 2025).

For the Bakaran community, batik-making is not just a livelihood, but rather an expression of cultural identity and collective memory that must be preserved from generation to generation (Purnama & Syafii, 2021). This awareness is reflected in

efforts to develop new motifs that maintain the distinctive remekan characteristic as the visual identity of Bakaran batik, while also presenting a wider variety of colors and products such as wallets and sarongs to ensure Bakaran batik remains relevant amidst changing times. The Bakaran batik community not only preserves heritage but also actively maintains and improves it to keep it alive as part of the cultural identity of Pati Regency.

The long journey of the Bakaran batik community has given birth to and developed distinctive motifs that not only reflect local wisdom but also become an expression of the broader identity of Pati Regency. One of the motifs that best represents Pati Regency is the Mina Tani motif, which has its own meaning and has become an officially recognized symbol of Pati Regency's cultural identity. From interviews with the batik makers in Bakaran Village, Mr. Bagyo (54), Mr. Heri Tomo (48), Mrs. Susi Suherni (53), and Mrs. Narmisih (49), they have high hopes for the young people in Bakaran Village to continue the batik tradition in this village. They regularly provide batik training to young people so that in the future there will continue to be those who care for and preserve it.

3.3 Mina Tani Batik Motif as the Identity of Pati Regency

Pati Regency, located in Central Java Province, is one of the regions directly bordering the Java Sea to the north. This geographical location makes Pati Regency dominated by coastal areas or lowlands, especially in the northern and central parts. Meanwhile, in the southwest and south of Pati Regency, there are highlands, namely the slopes of Mount Muria and limestone mountains. In this position, the people of Pati Regency generally live from the agriculture and fisheries sectors, so this region also has the motto "Pati Bumi Mina Tani". This motto not only reflects the life of the community who depend on the fisheries (mina) and agriculture (tani) sectors, but also becomes an ideal, as stated on the official website of Pati Regency (patikab.go.id), where "Bumi Mina Tani" is also interpreted as an acronym that stands for "*Berdaya Upaya Menuju Identitas Pati Makmur, Ideal, Normative, Adil, Tertib, Aman, Nyaman, Indah*".

In reality, the motto "Mina Tani" is more deeply understood in society as the potential of the sea and land (agriculture). Therefore, it is not uncommon for cultural works produced by the local community to be closely associated with this motto. One example is the Mina Tani motif, which has become an iconic motif on batik produced by the people of Bakaran Wetan Village, Juwana District. The village, known as a producer of Bakaran Batik, created a motif that was later named the Mina Tani motif. In accordance with the motto of Pati Regency, the Mina Tani motif contains elements of the fisheries and agricultural sectors. In general, the patterns that appear are agricultural products such as rice, corn, cassava, and peanuts, combined with patterns that represent the superior fishery product in Juwana District, namely milkfish (Savitri, 2025).



Fig 3. Image of Mina Tani motif in Bakaran Batik

The Mina Tani motif was created by a batik artist from Bakaran Wetan Village, Bukhari Wiryo Satmoko, or familiarly known as Mbah Bukhari. He is a fifth-generation batik artist who always prioritizes the importance of philosophy in every stroke of the motif he creates (Maghnani et al., 2025). Dozens of batik motifs with various philosophies have been produced by Mbah Bukhari since he was young, until now. The inspiration for each pattern in the motif created by Mbah Bukhari, complete with its philosophical meaning, usually comes from objects or phenomena around him. Therefore, it is not surprising that he then created a batik motif named Mina Tani, which perfectly describes the conditions and spirit of the people of Pati Regency itself. In fact, according to Mbah Bukhari, he never felt that the batik motifs he had created so far were ugly or imperfect. This is because Mbah Bukhari always dedicates his knowledge and artistic skills totally to composing batik motif patterns (Interview with Mbah Bukhari, 2026).



Fig 4. Batik Sketch of Mbah Bukhari's collection motifs

The Mina Tani motif, as a motif created by the Bakaran Batik artist, combines visuals with the results of the crushing technique that is characteristic of Bakaran Batik, where the unbleached cloth that has been drawn with wax is crushed first before entering the coloring stage. With this technique, the final visual of the batik will display abstract lines in the empty spaces that are not given a motif. Geographically, Bakaran Batik is classified as coastal batik, which generally displays bright colors. However, uniquely, the majority of Bakaran Batik motifs and colors are dark colors such as black and brown, which actually reflect the characteristics of mid-century batik. This is because Bakaran Batik produced in Bakaran Wetan Village was originally introduced by circles from the Majapahit Kingdom (Suyikno, Bain, & Suharso, 2016). These historical roots are certainly also related to the oral history of Pati Regency, which states that their ancestors were closely related to figures from the Majapahit Kingdom (Mbah Basir, 2026).

The uniqueness of the Mina Tani motif lies not only in the philosophy behind it but also in the fact that the motif is then used as the official batik motif for all State Civil Apparatus (ASN) in Pati Regency. This is also related to the increasing awareness and role of the government in the importance of preserving batik as a national cultural heritage. Referring to the Decree of the President of the Republic of Indonesia Number 33 of 2009, October 2nd has been designated as National Batik Day, so that people in educational institutions, government, and private institutions are encouraged to wear batik on that date. The government's attention to the preservation of batik is also manifested through Pati Regent Regulation Number 31 of 2016 concerning the Third Amendment to Pati Regent Regulation Number 38 of 2012 Concerning Official Uniforms in the Pati Regency Government Environment. The regulation states the obligation of ASN in the Pati Regency area to use batik as a work uniform in addition to other uniforms that have been determined. From here, it was then determined that the batik that became the work uniform was Batik Bakaran with the Mina Tani motif.

The establishment of Batik Bakaran with Mina Tani motif as the mandatory uniform for ASN in Pati Regency is stipulated in Pati Regent Regulation Number 38 of 2013 concerning Batik with Mina Tani Motif and the Use of Batik Clothing with Mina Tani Motif. Based on this regulation, batik uniforms with the Mina Tani motif must be worn every Thursday, complete with KORPRI badge attributes, nameplates, and identification marks. According to Rohmah et al. (2017), the establishment of the Mina Tani motif as a uniform also has a positive impact on the economy of the Bakaran Wetan Village community. On the other hand, Batik Bakaran is also increasingly widely known by the community, even outside Pati Regency.

The creation of the Mina Tani motif by Bukhari actually began with the desire of the Regent of Pati, who served from 2012 to 2017, Haryanto, S.H., M.M., M.Si. Haryanto wanted Pati Regency to have a special batik with its own characteristics. Therefore, Haryanto then met with Mbah Bukhari to discuss, but Bukhari offered to hold a competition for all elements of society to create and submit designs for batik motifs typical of Pati Regency. After the competition was held and there were around 34 batik motif designs, including the Mina Tani motif design proposed by Bukhari, in the end, Mina Tani was chosen as the typical batik motif of Pati Regency. The Mina Tani motif has also been officially patented in Bukhari's name. This step is very appropriate to prevent textile manufacturers from duplicating the Mina Tani motif without going through the proper batik techniques (Bukhari, 2026). However, the Mina Tani motif continues to be duplicated by textile manufacturers, especially through e-commerce. However, the artists and batik craftsmen in Bakaran Village still stick to their principles and characteristics in making *remukan* batik with Mina Tani motifs.

Ultimately, the Mina Tani motif has now become a representation of the lives of the people of Pati Regency, particularly regarding how they survive and live by relying on the agricultural and water sectors. The inauguration of the Mina Tani batik motif as the civil servant uniform in Pati Regency also further emphasizes the meaning of batik and the motif as a work of art that not only emphasizes visual value, but also strong philosophical roots that are close to the community. As the identity of the people of Pati Regency, the Mina Tani batik motif should be a heritage that is preserved for its history and philosophical meaning.

4 Conclusion

This study successfully reconstructed the historical narrative and cultural evolution of Batik Bakaran in Pati Regency, focusing on the oral history of its pioneering artisan, Mbah Bukhari, and the creation of the iconic *Mina Tani* motif. By utilizing a rigorous five-stage historical method integrated with an oral history approach, this research bridged a critical gap in existing literature, shifting the focus from purely aesthetic analyses to the living memories and socio-political dynamics that shaped this coastal craft. The findings demonstrate that Mbah Bukhari played a transformative role in reviving the Bakaran batik ecosystem by modernizing coloring techniques to prevent fading, overcoming localized cultural taboos (*wewaler*), and spearheading the structural formalization of the craft through government advocacy.

The ultimate expression of this historical trajectory is the *Mina Tani* motif. Designed by Mbah Bukhari and officially institutionalized via Pati Regent Regulation No. 38 of 2013 as the mandatory uniform for regional civil servants, the motif has successfully transitioned from a localized artistic design to a grand symbol of collective memory and cultural identity for Pati Regency. Visually blending the region's agricultural wealth and marine potential with the distinct dark colors and *remekan* (crushing) techniques of Majapahit heritage, *Mina Tani* serves as a dual catalyst: it fosters civic pride while economically sustaining the local artisan community. However, despite its structural and economic success, the longevity of Batik Bakaran faces modern threats, specifically the lack of intergenerational interest among the youth and the commercial infringement of patented designs through digital e-commerce platforms.

To ensure this cultural heritage remains resilient amidst changing times, future research should explore the socio-economic impacts of digital copyright infringement on traditional artisans. Additionally, prospective studies could evaluate the long-term efficacy of institutional interventions—such as incorporating batik preservation into local school curricula or developing eco-friendly synthetic dyes—to solve the ongoing challenges of youth regeneration and resource scarcity in Bakaran Village.

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