

THROUGH THE CONCEPT OF VISUAL LANGUAGE, *BATIK* MOTIFS IN THE NORTHERN REGION OF EAST JAVA, HAVE A COMMON MEANING

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Abstrak

Penelitian tentang motif batik saat ini merupakan kelanjutan dari penelitian batik sebelumnya yaitu motif batik 'kuno' yang berasal dari berbagai kabupaten di Provinsi Jawa Timur. Penelitian tentang motif batik di wilayah Barat dan Timur telah banyak dilakukan. Sehingga sangat perlu dilakukan penelitian lebih lanjut, yaitu masih membahas perkembangan motif batik dari Provinsi Jawa Timur yang berada di wilayah utara. Pembahasan dalam penelitian ini adalah tentang pengembangan motif batik tulis dari kabupaten Gresik, Lamongan, Tuban dan Bojonegoro. Tujuannya sama dengan dua studi sebelumnya, untuk mengkaji makna dan konsep penciptaan motif serta perkembangan uniknya yang ada di masing-masing kota kabupaten tersebut. Penelitian ini merupakan penelitian kualitatif, dalam bidang kajian seni rupa, karena merupakan kajian citra dua dimensi. Subjek penelitian menggunakan studi bahasa visual, estetika mitos dan filosofi kosmologis, serta metode dan teknik pengumpulan data. Hasil yang diperoleh berupa pola makna dasar yang melintasi seluruh sejarah suku, melalui motif batik Utara, Provinsi Jawa Timur, dari empat kabupaten tersebut. Melalui mitologi ini, digambarkan posisi manusia dalam kosmologinya, berusaha bertahan dalam hidupnya, merasa aman dan bahagia sesuai posisinya dalam tatanan dunia ini. Melalui konsep bahasa visual, motif batik di Jawa Timur bagian utara memiliki makna kebersamaan, sebagai bentuk doa bersama menghadapi pandemi Corona-19 saat ini.

Kata kunci: motif, konsep, makna, mitos, bahasa visual

Abstract

The current research on *batik* motifs is a continuation of previous research on *batik*, namely the 'old' *batik* motifs, which originate from various districts in East Java Province. Research on *batik* motifs in the West and East regions has been carried out. So it is very necessary to have further research, which is still discussing the development of *batik* motifs from the Province of East Java, which is in the northern region. The discussion of this research is about the development of written *batik* motifs from Gresik, Lamongan, Tuban and Bojonegoro districts. The goal is the same as the two previous studies, to study the meaning and concept of the creation of motifs and their unique developments that exist in each of these regency cities. This research is a qualitative research, in the field of fine arts studies, because it is a study of two-dimensional images. The research subjects used visual language studies, myth aesthetics and cosmological philosophy, as well as methods and data collection techniques. The results obtained are in the form of basic patterns of meaning that cross all the history of tribes, through the batik motifs of the North, East Java Province, of the four regencies. Through this mythology, the position of man in his cosmology is described, trying to survive in his life, being safe and happy according to his position in the structure of this world. Through the concept of visual language, *batik* motifs in the North of East Java have the meaning of togetherness, as a form of collective prayer to face the current Corona-19 pandemic.

Keywords: motive, concept, meaning, myth, visual language

INTRODUCTION

At this time, research on cultural works of ancestral origin is really needed at this time, as an effort to document these works, and make it an effort to be studied by future generations and recognize the works of previous generations in the form of material cultural works in the form of patterned fabrics called *batik*. Learning from history and the environment, is better, than not knowing our origins at all.

In many ways, we all have an obligation to practice part of the Law of the Republic of Indonesia No. 5 of 2017 concerning the Advancement of Culture, Chapter 1, Article 1, point 4. Protection is an effort to maintain the sustainability of culture which is carried out by means of inventory, security, maintenance, rescue and publication.

In this connection too, in the tradition of the archipelago, the work made, whatever its form, be it fine art, craft, design or building art, is not only beautiful, but also has a purpose as a social form and daily rituals, as well as for ceremonial purposes. Relating to belief, religion and merging into moral principles, customs, taboos and symbols. In this connection also, making *batik* as cloth, not only as a covering for the body, but also for ceremonial, social, daily rituals related to religion and belief. It is not only beautiful, but also dissolves into moral principles, customs, taboos and symbols.


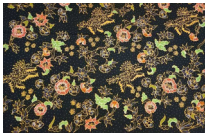


RESULT AND DISCUSSION

This research is a qualitative research with the field of clothing and fine arts studies. Because it is a research of two-dimensional drawings in the form of written 'old' *batik* motifs that still appear in this millennium. At the same time also as a product of human reason and as an object of research. The analysis of the study uses visual

language studies, as well as the method and data collection technique. In the current study of *batik*, researchers are looking for other than the language of the images on these *batik* motifs, they are also looking for art symbols and characters in the aesthetics of the fabric. In this study, the researcher tried to test Primadi Tabrani's theory of visual language and towards Jakob Soemardjo's theory of fabric aesthetics. This is done, given the condition of the cloth today, is the work of today's society, with a pattern of thinking that is certainly different from the way of thinking of past societies. But it does not rule out, of course there are still motives that still follow the old motives of their ancestors, which the future generations still follow without realizing it today, without understanding any of these motives. According to Jakob Sumardjo (2006: 184), cloth in ancient Indonesian art artifacts is a symbol of women ... Female characters also exist in pottery objects, because pottery is a container that has a cavity, and a hollow container has a female connotation, and primordial collective thinking.

The motives analyzed are those from Gresik, Lamongan, Tuban and Bojonegoro, which are representatives of the northern regency cities of the province of East Java. These motifs are, the *bandeng loh* motif, originating from Gresik district, the *singo mengkok* motif from Lamongan district, the *lokcan* motif, the *gedog's batik*, from Tuban district, and the *Sekarjati* motif, the *jonegoroan batik* from Bojonegoro district. These motifs are made today, and now it can begin to be analyzed, using the concept of visual language and aesthetics of fabric in these motifs.

Motive analysis table:

1.	<i>Bandeng loh</i> motif, Gresik	Visual Language	Fabric esthetics
		The motive appears to be chasing, with various positions in one direction where only the tails appear, with a moving characteristic. Digger-the lines are distorted and decorative	This motif does not have a vertical or horizontal <i>kacu's</i> (mandala) pattern. Therefore, it is not part of the motive of Indonesia's primordial thought. So this motif is purely the idea of modern society today.
2.	<i>Singo mengkok</i> motif, Lamongan	Visual Language	Fabric aesthetics.
		This motif is depicted repeatedly, in the form of a decorative stylized object, which consists of a depiction of a lion in the form of flora, flowers, climbing leaves. The shooting angle is above, and draw the <i>singo mengkok</i> pattern, side view, so that you can tell the story.	This motif is found in the use of the primordial pattern of the <i>kacu's</i> (mandala) concept. Because there is a repeating pattern until the entire fabric is filled with the same image. The original concept of manufacture, the <i>singo mengkok</i> motif, function as a repellent motive for those who use it. This motive, purely a creation of today's society, still follows the pattern of the primordial concept of the predecessor society which is still alive today.
3.	<i>Lokcan</i> motif, <i>gedog's batik</i> , Tuban	Visual Language	Fabric aesthetics
		The <i>lokcan</i> motif, <i>batik gedog's</i> , is represented by the way of depicting it above, which is the feathers of the Chinese <i>lok can</i> , in decorative stylized form and expresses more importance than the smaller birds expressing motion.	This motif is found in the use of the primordial pattern of the <i>kacu's</i> (mandala) concept. Because there is a repetition of the drawing pattern, until the entire fabric is filled with the same image. In the form of a larger bird feather motif, and surrounded by smaller birds. The original concept of making the <i>Lokcan</i> motif is a symbol of goodness and virtue and achievement. This motif, purely a creation of the past societies, is still followed by today's society, so this pattern is still alive today.
4.	<i>Sekarjati</i> motif, <i>jonegoroan batik</i> , Bojonegoro	Visual Language	Fabric aesthetics
		<i>Sekarjati</i> motif, a picture of a motif that is shown from above with a decorative stylized depiction. Bigger leaves represent more importance than smaller flower images. Arrange the inner expression of the picture, so that it can be told	This motif is found in the use of the primordial pattern of the <i>kacu's</i> (mandala) concept. Because there is a repetition of the drawing pattern, until the entire fabric is filled with the same image. In the form of larger teak leaf motifs surrounded by smaller teak flowers. The original concept of making the <i>Sekarjati</i> motif means protection, like a teak tree that provides shade from the hot sun. This motif, purely a creation of society today with a repetitive pattern, is still being followed, so that this pattern is still alive today.

From this table, it can be recognized that most of the traditional written *batik*, from the local community, still follows the old pattern, which originated from the primordial period of thought from the past. The *bandeng loh* motifs *batik*, Gresik, the *singo mengkok* motif, Lamongan, the *gedog batik lokcan* motif, Tuban and the *Sekarjati* motif, *jonegoroan batik*, in the language appear to be distilled and decorative motifs, except for the *bandeng loh* motif, which is the *bandeng loh* motif experiencing distortion, although it still shows the presence of the *bandeng loh* motifs.

The condition of the *bandeng loh* motif, indeed its creation is the creation of the flavor of today's urban society, so the concept is also simple, the meaning is that Gresik is the largest producer of *bandeng loh* motifs in East Java province. In fact, every *bandeng loh* motifs harvest is always accompanied by fish vestifal events, and there is a *bandeng loh* auction, the promotion of which is out of East Java province.

Likewise with the *jonegoroan batik sekarjati motif*, which is also a motif created by today's society, but still follows the promordial community's mindset. This can be seen from the structure of the pattern of thought about *batik*, which repeats itself in the arrangement of a rectangular pattern (*kacu*) and a mandala, which pile up to produce regular and repetitive patterns. *Sekarjati* batik, which is a creation of today's society, still follows a primordial pattern of thought, by repeating the same picture until it is full of cloth, based on the thinking patterns of ancient societies. Only image motifs are used, not too complicated, simple and simple, with modern composition colors, which suit the tastes of today's urban society.

In fact, apart from the mandala pattern, there are also oblique patterns, which have diagonal stripes, such as the *batik parang* pattern. *Batik*

parang, means diagonal batik, which is a counterweight to vertical and horizontal lines. However, diagonal line motifs in East Javanese *batik* are rare. This requires separate research.

The *singo mengkok* motif is also a development of the old motif, which was previously lost. Then among the residents then found this motif as an initial idea, which was later developed by today's society, with a more modern form. The *singo mengkok* motif is believed to be a sacred motif whose function is to repel the reinforcements that wear it. These motifs have been modernized into current forms that are quite popular with today's urban people, who prefer simple and more simple motifs.

The *lokcan motif* of the *batik Gedog* Tuban, is an old motif that is still alive today, and is also still favored by today's urban communities. *Lok san* is the name of a bird from China, which is a stylization of the Hong bird (Phoenix). The motif is a description of the feathers of a bird which is sometimes modified by a small Hong bird or a swallow, which flies. The pattern is still the original collective thinking pattern of the primordial period, and also the colors, still using brown, with the concept of soil, as well as black and dark blue as water depth. Meanwhile, the light blue color represents the sky and the red color represents the idea of youthful natural conditions. This motif is very well known and liked by today's society. During its development, this *lokcan* motif was found in almost all cities along the north coast,

CONCLUSION

As a tribal society who thinks that a symbol is a symbol that is greater than just a sign of any event that occurs or that will occur. So symbols can be conveyed through objects that are not only beautiful, pretty and pleasing to the eye, but more

than that, objects that are used as symbols always have content. *Batik* with various motifs from all over our homeland, is a medium for conveying messages in the form of picture symbols that have content. While the content can be read in a modern way, namely the existence of a large concept contained in a symbol, with a complex meaning because it is read in the belief system of pre-modern tribal thinkers. This can be seen in the batik motifs that are being researched as well as the distribution of *batik* that has been researched or will be researched. These *batiks*, not only patterned fabrics, can appear only for beauty. We study all of these, for the sake of studying the function of each of the works of our predecessors, on the basis of their thinking that dates back thousands of years and reaches us today, through the *batik* motifs that are studied today.

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