

VISUAL ANALYSIS OF CIRENDEU BATIK MOTIFS

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ABSTRACT

This research is based on the emergence of Cimahi Batik as an identity of the city in the context of its 8th anniversary, which took place on June 21, 2009. The culture and natural resources of the town of Cimahi inspire Cimahi batik. One of the motifs that characterize Cimahi batik is the Cirendeu motif. The inhabitants of the traditional village of Cirendeu are known to consume cassava and Sunda Wiwitan beliefs. So far, the development of Cirendeu batik motifs has been inspired only by culture and natural sources of inspiration, especially as inspiration for batik motifs and colors. The research uses qualitative methods because the object of the study is to understand and interpret the meaning of Cirendeu batik motifs, which aim to develop the concept of sensitivity to discuss the problems encountered, explain the reality related to the pursuit of theory from below, and create an understanding of the phenomena experienced. This study also uses Edmund Burke Feldman's theoretical approach to art criticism. In this theory, four phases are known in the analysis of the work: description, formal analysis, interpretation, and evaluation. The results of this research are the reappraisal and development of one of the identities of Cimahi, namely batik, the reappraisal and development of Cirendeu batik motifs, which have outstanding natural and cultural potential, and the uncovering of the symbolic meanings of color signs and symbols, which are the characteristics of Cimahi batik.

Keywords: Motifs, Cimahi, Batik Cirendeu.

INTRODUCTION

Indonesia is a country famous for its batik as the nation's cultural heritage. Batik in Indonesia varies from region to region. Batik is a method of dyeing fabrics with "night" wax. Batik can also be interpreted as clothing or material made with "night" dyeing techniques.

Kalinggo Hanggopuro, in his book *Batik as Clothing, Order, and Guidance*, writes that earlier author used the term batik, which was not spelled with the word "batik" but should have been spelled "batik." This refers to the Javanese letter "that," not "ta," and the use of batik as a series of dots. Based on etymology, batik cannot be interpreted as a word or equivalent without further explanation because batik is identical to a technique from depicting motifs to pelorodan. One of the characteristics of batik, namely the way of defining fabrics using the process of waxing, namely the application of wax (liquid wax), which is placed in a container called canting and stamp.

Today, batik has become a part of Indonesian culture in terms of technique, technology, and the development of motifs and culture in each region. One of the many types of batik in Indonesia is Cirendeuh batik. Cirendeuh batik is a typical batik from the town of Cimahi, which originated from the traditional village of Cirendeuh in South Cimahi, West Java. Cirendeuh batik has a peculiarity that can be seen in the motif that shows a picture of cassava and sweet potato leaves. This is because this cassava leaf motif corresponds to the characteristics of the traditional village of Cirendeuh, which consumes cassava as a staple food. This tradition has been passed down since the Dutch colonization in 1924. At that time, there were crop failures due to the geographical location, surrounded by mountains that were only suitable for growing tubers, so the locals did not consume rice but cassava.

The traditional village of Cirendeuh is a small hill inhabited by about 800 people with different traditions. Most of the people of Cirendeuh never use rice as a staple food but instead use cassava. They adhere to the saying of Karuhun Cirendeuh, namely:

"Teu nanaon teu boga huma ge asal boga pare, Teu nanaon

teu boga pare ge asal boga beas, Teu nanaon teu boga beas ge asal bisa ngejo, Teu nanaon teu bisa ngejo ge asal bisa nyatu, Teu nanaon teu bisa nyatu ge asal bisa hirup.”

Meaning (It’s okay even if you don’t have a field, the most important thing is that you’ve rice, it’s okay even if you don’t have rice as long as you’ve rice, it’s okay even if you don’t have rice as long as you can cook rice, it’s okay even if you can’t cook rice as long as you can eat, it’s okay even if you can’t eat as long as you can live).

This is a legacy of the traditional values of the Cireundeu community as an embodiment of a strong sense of belonging to the earth and all in it, serving as a livelihood for its people.

METHOD

Research using qualitative methods. Bogdan and Taylor (Moleong, 2011:4) define qualitative methodology as a research process that produces descriptive data from the written and spoken words of the people they observe. The researcher chose to use a descriptive qualitative method with the goal of better understanding how the Cirende batik pattern represents Cimahi batik identity. The goal is to produce systematic, factual, and accurate descriptions, drawings, or sketches of the facts, characteristics, and relationships between the phenomena studied (Nazir, 2011:54).

The research uses the theoretical approach of Edmund Burke Feldman (1967:469). In this theory, there are four stages in analyzing works, namely the description stage, formal analysis, interpretation, and evaluation. According to Feldman, the work description is divided into a visual description and a technical description.

A case study is a research strategy used in this study. The research focuses on one phenomenon (Bungin, 2010:68). Microenterprises, small and medium enterprises, and batik artisans are the subjects used by the researchers. In contrast, the patterns of visual elements in Cirende’s batik motifs are the object of research. In this study, the researchers also used two methods to collect primary data, namely interviews and observation, and secondary data, namely

library research, documentation, and online data.

RESULTS AND DISCUSSION

Batik Cimahi was created as the identity of the city. Therefore, on December 19, 2008, which coincided with the 8th anniversary of the city of Cimahi, the National Council for Handicrafts (Dekranasda) of the regional government of the town of Cimahi held a batik motif contest to find the motifs of each artisan to make Cimahi batik motifs. Batik is internalized as a cultural heritage and asset that must be maintained and preserved because the community's cultural heritage contains intellectual property. (Dekranasda, 2016) Cimahi City Dekranasda held a batik design contest in which 89 batik designs participated. Participants included students, art and cultural galleries, and the general public in the Cimahi City area. According to the Cimahi Dekranasda Archives, the jury of the batik design competition consisted of H. Komarudin Kudiya SIP, M.Ds. (batik expert and batik owner Komar), Ken Atik (batik expert and fashion designer) and Drs. Adang Kosasih, MM. (vice chairman of Cimahi Dekrasnada).

Based on the results of the jury, the winners were determined as follows:

- 1st winner is Didi Sahadi from West Bandung regency, Ciawitali bamboo woven motif.
- 2nd place: Muhammad Yaser from Cimahi City, clever hanging motif.
- 3rd place: Dadang from Cimahi City, Cirendeu cassava leaf motif.

Batik Cimahi continues to develop the motifs, still referring to batik motif competitions. The central motif is; woven bamboo, clever slopes, and cirendeu cassava leaves. According to the chairman of Cimahi Dekranasda, Aty Suharti Tochija, the three motifs have a symbolic reference to the city of Cimahi. Each batik artisan in Cimahi has characteristics in terms of colors, motifs, and materials. Batik Cimahi was developed from different batik micro, small and medium enterprises (MSMEs), namely Overtime Batik, Anggraini Batik, and Sekar Putri Batik (Rosandini,



Figure 3. Pole wrapping process

Source: UMBdg Kriya Research Team, 2022



Figure 2. Photo of Dewi Anggraeni
(Source: Author, 2021)

2016, p. 562).

The place of this investigation was conducted in Batik Anggraeni, which is located in Jl. Mt. Krakatoa No. 04, Pasirkaliki, Kec. North Cimahi, Cimahi City, West Java. December 14, 2021.

Batik Anggraeni was founded in 2009 and focuses on selling batik products and handicrafts from Cimahi. The slogan "In disorder there is order, in diversity there is harmony," innovation and the development of continuous creativity are the hallmarks of Batik Anggraeni.

The supporting factor for Anggraeni batik is that it initiated the development of Cimahi batik by having characteristics different from another batik. The goal is to make this characteristic so that it is better known and developed by the general public, even though there are always obstacles. There is so much competition, but Anggraeni Batik continues to work on the development of different motifs and colors. Dewi Anggraeni believes that batik is a beautiful work of art but relatively easy to learn. From his experience, it can be concluded that batik is an activity that begins with the process of drawing wax, which continues with the dyeing process on the fabric, which acts as a masking agent and color repellent so that the material takes the form of a batik work. This way, specific batik motifs are created, the beauty of which consists of the visual and the soul. Secondly, the beauty of the soul, that is, the beauty of the philosophy of the sense of beauty resulting from the arrangement of the meanings of the ornamental symbols that make the image understood by the mind.

As with motifs, geographic location and cultural traditions can also influence the colors of Anggraeni batik. The characteristic color used for Anggraeni Batik follows the distinctive color of Javanese Batik, namely Soga color. The colors used in Anggraeni Batik are light brown, brown, and dark brown to make it look classic and elegant.

In addition to using sogan colors, Anggraeni Batik changes colors according to market demand and time. (Dewi Anggraeni, interview on December 14, 2021).

The theory used to describe Dewi Anggraeni's batik works is Feldman's theory (1967:469). This theory has four stages

in analyzing outcomes: description, formal analysis, interpretation, and evaluation.

According to Feldman (1967:469), the description of the work is divided into two parts, namely, the visual description and the technical description. In the following, the batik work of Dewi Anggraeni is explained based on the visual description:

1. Description

In this section, we will describe things of a general nature that are visible to the five senses, especially the eye, or viewed from a visual perspective. The “Tirtaning Angurip” batik work is made of black fabric measuring 110 x 220 cm. The production technique is a combination of printing and writing batik techniques. This fabric is a clothing material because it was sewn at the edges to be used directly for clothing.

The batik motif “Tirtaning Angurip” is borrowed from the staple food of the inhabitants of the traditional village of Cirende. Still, the present batik motif is only in the form of cassava leaves. Batik motifs are usually used in weddings and celebrations that have philosophical values. Tirta, water, the source of life, and cassava leaves symbolize the people’s food gifts. Tirta with leaves is a form of gratitude and prayer for the well-being, safety, and energy of the user and the environment.

The color of the sacrificial mountains for the 1st Sura New Year symbolizes the indigenous Cirende people’s gratitude for the Creator’s blessings. Developing the motif, which is done by visually processing the natural beauty of the cassava leaves, is the central motif of this batik design. This batik technique uses a combination of lettering and stamping techniques. The representation of cassava leaves is processed with stylized and decorative styles and different grooves in each design.

The line composition seems quite flexible and follows rhythmic objects. These lines describe the boundaries or contrast of the dark tones, colors, and textures that occur along the borders of the form.

2. Formal Analysis

Dewi Anggraeni chose the analysis Formal the cassava leaf



Figure 3. Tirtaning Angurip motif
(Source: Author, 2021)






No	Color	
	Motive	Philosophical Meaning
1		In this batik motif, the color blue dominates as a symbol of the element water, which means "source of life." Water is a natural resource on earth and the essence of all life. Philosophical meaning.
2		The golden brown color, based on the belief of the inhabitants of the traditional village of Cirendeui, namely the Sunda Wiwitan, in God as their creator, means that "every person will return to God and does not believe in life after death."
3		The green color is based on the color of cassava leaves and represents "environmental awareness." It means the inhabitants of the traditional village of Cirendeui, characterized by the ancestral belief in preserving the natural environment.
4		The red color, which takes on the color of fruits and vegetables, is found in the sacrificial mountains commemorating the New Year Sura 1 with the meaning of "God's power." This means that faith in God gives people the certainty that there is peace amid the storms of life.
5		The orange color, which takes on the color of fruits and vegetables, is found in the mountains of offerings commemorated in the New Year festival 1 Sura with the meaning of "warmth." The New Year 1 Sura is celebrated as a symbol of sharing life with God and fellow man.

Table 1. Elements of Visual Color


Motive	Line
	The curved lines appear in the motifs of cassava leaves and water. A curved line, a straight line, and different colors limit this batik motif.

Table 2. Visual Line Elements

object as the main object, several objects rooted in time-honored traditions. When the cassava leaf motif is poured into the batik, from cutting to dyeing to the melorod process poured onto the fabric media, it becomes difficult to produce motifs with different positions. This section will explain the formal structure and elements that form the batik work "Tirtaning Angurip" in more detail.

Based on the above elements of art shows the principles of organization in the batik work "Tirtaning Angurip" by Dewi Anggraeni. These elements, such as the many motifs of cassava leaves, water, and roots, are arranged one after the other, resulting in the principle of harmony. Therefore, it can be concluded that the batik work "Tirtaning Angurip" as a whole is related to the function of the line as a form of identity so that the state, in general, can be recognized.

3. Interpretation

At this stage, we will draw several possible purposes from this work. As the main subject of the batik work, the cassava leaf motif is a staple for the inhabitants of the traditional village of Cirendeu, who are strongly committed to preserving traditions and highly respecting traditional values. The description of the work, incidentally, focuses on the abundant natural resources of the earth.

The motif "Tirtaning Angurip" dominates the shape of the cassava leaves. These inhabitants indicated that this was their staple food. This tradition has been passed down from generation to generation since the Dutch colonial period in 1924. At that time, there were crop failures because the geographical location, surrounded by mountains, was only suitable for growing tubers, so the locals did not consume rice but cassava.

The following is a description by Dewi Anggraeni (interview December 14, 2021) of the philosophy of batik "Tirtaning Angurip," why it takes the form of cassava leaves: The original purpose of making batik is not only to inherit and preserve the culture of the ancestors but also to develop motifs that are worn in batik. The creation of "Tirtaning Angurip" batik, Dewi Anggraeni, pours harmony and composition and incorporates elements of tradition.



Figure 4. Gringsing cassava
(Source: Author, 2021)

4. Evaluation

This batik work is supported by a form representing a composition or unity of visual elements. This makes this work artistic, aesthetic, and unique. Artistic means that it has artistic value. Aesthetic implies that this work has a rating of beauty. Unique means that this work has its importance in the form. Dewi Anggraeni renews traditional objects but presents them in a modern way. In this case, batik not only inherits the nation's culture but also develops its innovations supported by the ability to combine media, techniques, visual structure organization, and content.

This object is not directly embedded in batik fabric, but he processes it with his artistic taste. The motifs influenced by traditional elements in the batik works of Dewi Anggraeni appear conceptually expressive. The initiative to use them as a means of expression shows a combination of word and traditional elements. The processing of this batik cannot be instantaneous, but the process takes days or even weeks. The desired motif's design dramatically impacts a product's quality and must be carefully thought out.

The following is an explanation of Dewi Anggraeni's batik work based on the visual description:

1. Deskripsi Visual

The batik work titled "Singkong Gringsing" is made of black fabric and measures 110 x 220 cm. The technique with which it was made uses writing techniques. This fabric is a clothing material because it was sewn at the edges to be used directly for clothing.

The batik motif "Gringsing Cassava," depicted in the form of Gringsing, is on a batik background filled with a motif reminiscent of fish scales. Scales result from snapper fish caught by fishermen, "Gring" means root or disease, and "Sing" means negative. These fish scales are combined with cassava leaves as decoration. Cassava leaves are the staple food of the people in the traditional village of Cirende. Cassava leaves symbolize a "source of energy," which is the staple food of the people in the traditional town of Cirende. Kujang is an "embodiment of the universe," the foundation of Nagara Karta Gama or a state based on noble

religious values.

Gringsing cassava batik is usually the classic color, namely sogan, a variation of brown paint, painting human desire. This batik is traditionally made using script batik and natural dyes. This batik is dominated by a yellowish-brown color, while the background is intentionally kept dark to showcase better the gringsing and cassava leaf motifs (Dewi Anggraeni, interview, December 14, 2021).

The composition of the lines looks flexible and spontaneously follows the regular shape of the objects. However, some lines overlap with the things. The line describes the contrast of light and dark tones, colors, and text, ures that occur along the boundaries of the form. The shape of the batik work "Singkong Gringsing" is created


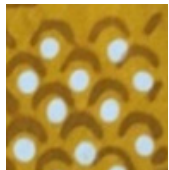

No	Color	
	Motive	Philosophical Meaning
1		The color concept of Sogan is a mixture of yellowish brown with the meaning "hope." It means the hope to plan a way out to reach the goal.
2		Using the color Sogan with a combination of brown in Gringsing means "certainty." The community believes that Gringsing batik is disease prevention; at least, there are certainties in it that can be held.
3		Using the color sogan in combination with white has the means." The philosophy contains medefinitionor man, symbolizing longevity and purity.

Table 3. The Visual Elements of Color


Motive	Line
	The presence of lines in this batik work acts as a shape identity, making the shape easy to recognize. Curved lines are a shape identity, just like the shapes on cassava, Gringsing, and cleaver leaves.

Table 4. Line Visual Elements

because it is bounded by a line and limited by another color.

2. Formal Analysis

Gringsing batik has changed in its development, which can be seen in various objects made of cassava leaves and gringing, which are intentionally deformed; that is, the shape of the things is only partially changed to represent the character of the form. The colors such as white, golden brown, and brown that appear in work "Singkong Gringsing" show a marking of the shape, which marks the line features that distinguish between the lines of plants, fish scales, and traditional weapons.

Based on the above artistic elements, it shows structured principles in the written batik work "Singkong Gringsing" by Dewi Anggraeni. These elements include: the many motifs of gringsing, cassava leaves, and cleavers applied one after another to create rhythmic principles. So in the batik work "Singkong Gringsing" in the general, the motif for audience can easily recognize the motif of former relation.

Batik "Gringsing Cassava" is shaped like small dots or like fishes. The symbolic meaning of the batik "Gringsing" is that the motif "Gringsing" means neither sick nor healthy, cassava is defined as a source of energy, and the cleaver is the embodiment of the universe. So this motif contains prayers and hopes that we will be spared from evil influences and emptiness. The function of Gringsing batik was used in ancient times for weddings and initiations of courtiers. With the current development, gringing batik is used for daily use.

4. Evaluation

The batik work "Singkong Gringsing" uses cassava, gringsing, and cleaver leaf motifs. The aim is to use these written batik motifs as a means of expression for Dewi Anggraeni by using traditional elements. The factors that determine the choice of motif objects in the production of batik works are inner traits and tendencies (said Dewi Anggraeni during an interview on December 14, 2021). Dewi Anggraeni often internalizes this inner tendency and

absorbs the experiences she has had.

This work is quite complicated, namely the use of embossed motifs in the form of cassava leaves and cleavers, but the choice of the proper object can present this complex impression with the depth of the message in the batik.

CONCLUSION

Each region in Indonesia develops batik motifs based on its philosophy, which are consistent with the characteristics of its territory. Cimahi is not a center for batik development or an area that initially had a batik tradition. Still, the city of Cimahi has the potential from natural and cultural elements to develop batik in terms of practice and motifs for batik creations. Cirendeu traditional village is one of the areas in Cimahi city with excellent potential, starting from cassava leaves and formal elements of the Cirendeu traditional village community. The shape of these motifs can shape the character of Cirendeu batik motifs.

The central motif of Cirendeu's batik works, namely cassava leaves, involves a strong tradition in daily life and highly values historical values. Therefore, we need to look back to history and preserve culture, how many rules and cultures there are in Indonesia because history is the foundation for our success in the future.

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