

The Symbolic Meaning Of Motif Lereng Batik Garutan

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Abstract: Batik Garutan (Garut batik textiles) is part of Garut's cultural heritage with historical and aesthetic values. The decorations of batik Garutan are naturalistic and reflect the characteristics of batik produced in coastal areas, because they receive cultural influences from other batik-producing areas such as Cirebon, Yogyakarta, Solo, Indramayu, Pekalongan, and even China. The creating mechanism of batik Garutan emphasizes more on the traditional values and habitual patterns that have been passed down through generations by adopting requests and orders from certain customers, but also based on the tastes of the batik craftsmen. In particular, batik Garutan contains no specific symbolic meaning, but the theme is being adapted to the form of the decoration. The characteristic of batik Garutan's color composition is by using beige or gumading color. The visualization of batik Garutan is illustrated by its decorations, such as basic geometric shapes, geometric with fauna, geometric with flora, floral-shaped diagonal lines, and basic geometric shapes with flora and fauna. The lereng (slope) is the most dominant motif of batik Garutan. In general, it is shaped as ornament placed sideways or diagonal, and the pattern is almost the same, which is a repetition of certain forms. This study was conducted using qualitative methodology by collecting a variety of secondary data in order to understand more about the phenomenon, as well as using inductive approach in analyzing it. The aim of this study is so people could be aware of the characteristics of lereng motif and know about the symbolic meaning contained in each lereng motif in batik Garutan. Batik Garutan should be able to highlight its trademark as efforts to introduce and improve the existence of batik Garutan to be better known by various groups, so that it could be promoted appropriately, both domestically and internationally.

Keywords: batik Garutan, characteristics, symbolic meaning, lereng motif, decorations.

1. Introduction

Batik is an intangible cultural heritage belonging to the Indonesian nation that has been recognized as a world cultural heritage by the inclusion of batik as a Representative List of the Intangible Heritage of Humanity by UNESCO (UN) in 2009. This proves that batik is the result of the nation's cultural work -the descent used by the Indonesian people.

Since centuries, batik has developed in Indonesia in tune with the development of its environment. In the past, batik was used in religious ceremonies or ritual events, especially in the palace. Batik is still used in official ceremonies, such as Javanese marriage to date. Batik is one of the original forms of Indonesian traditional textiles that have experienced the development of design, time travel, and various cultural touches. Nevertheless, archaeological evidence has not been found that explains the origin of batik known in the archipelago.

The development of batik in West Java has unique features and characteristics. Some cities in West Java that have produced batik include Cirebon, Kuningan, Indramayu, Sumedang, Tasikmalaya, Ciamis, and Garut. One city that until now still maintains the batik tradition is Garut, so the batik is called Batik Garut Asli or Batik Garutan.

The variety of West Javanese batik motifs is generally inspired by the beauty and fertile natural wealth in the tatar Priangan and is depicted in a naturalistic manner. Cirebon and Indramayu which have a long history of batik complement and influence each other. Local influences and various influences from foreign, Chinese, Hindu and Islamic cultures, appear on batik with Angkin motifs (woven patterns), Banji, Kawung, and Lar. However, many types of flora that exist in the Sunda / Priangan area are generally used as inspiration by artists and craftsmen in creating their work.

The art of batik in the batik area of West Java was initially only known in several regions such as Tasikmalaya, Garut, Ciamis, Cirebon, and Indramayu. The art of batik in Tasikmalaya is thought to have been known since the time of the kingdom "Tarumanegara". The relic village that still has batik is Wurug / Urug. The area known as batik craft, namely Tasikmalaya Sukapura and Tasikmalaya Regencies. Batik is known in the

Ciamis area around the 19th century. In addition to Indramayu, Cirebon, Tasikmalaya, Garut, and Ciamis, in other parts of West Java a variety of batik has emerged from various regions that previously did not have a batik cultural background. Majalengka, Sumedang, Cianjur, Kuningan, Bekasi, Bogor, Sukabumi, Subang, and Cimahi are some new areas that carry batik as one of its advantages.

The motifs of Garut batik are the type of coastal batik that is naturalistic, while the typical color is the color of gumading (Djoemena, 1990: 51; Muller, 2020; Dlodlo & Mahao, 2020; De et al., 2020; Espinosa et al., 2020; Gomez et al., 2020). However, there are similarities or influences of ornamental variations in the regions of Yogya and Solo, as well as regions in West Java itself such as Cirebon and Indramayu with adjustments in taste and style of Garutan. Judging from the motif, color and color, and style, the Garutan Batik is still favored by the public. This is in line with the times and technological advances in fabric improvement that have produced various types of batik cloth with a variety of styles.

Based on this condition it is necessary to conduct a theoretical and empirical study to find out the development of Garutan Batik, which is related to the motive, color, material, function, and marketing, especially in the symbolic meaning of certain motives that are characteristic and are still maintained today. The hope of this study is that it can reveal the symbolic meaning of certain motifs in Garutan Batik to be developed in the future.

2. Theoretical basis

In this qualitative research, in addition to using an elemental approach, the author also uses an anthropological approach specifically related to phenomenological theory. Phenomenological theory basically raises a phenomenon of society according to the real reality. In addition to using the two theories above, to examine the problem of symbolic meaning behind this slope motif, the author uses several theories that underlie the research about the symbolic meaning of the slopes of Garutan batik, including:

1. Jakob Sumardjo's Antagonistic Dualism Theory.

Antagonistic Dualism Theory by Jakob Sumardjo, known as the Tritangtu concept (pattern three), explains the three-pattern aesthetic thinking arising from the life of the farmer community who believes that if there are two things that are paradoxical, then the two paradoxical things must be mated in order to maintain a harmonious life. The results of the marriage will produce a new life so that the birth of the three pattern. To understand this theory of Antagonistic Dualism see the following quote:

"The three pattern departs from the belief in antagonistic dualism of all things. For example, the sky above, the earth below; wet sky, dry earth; female sky, male earth; clear sky, dark earth. Both are separated and distant. Separation is not good because it will bring death. The separation of all things that are dualistic antagonistic must end, namely by marrying them together. Life is possible because of harmony. The condition of life is the existence of harmony from two entities that complement each other" (Sumardjo, 2006: 73).

Sumardjo (2006: 152-154) reveals that cultural objects are also used as basic motives, such as gates, houses, buildings and thrones. All basic patterns are intended to present paradoxical entities. All life symptoms come from paradoxical entities. The paradox is intangible as it is known in the human world. To present it must be realized in the analogy of the human empirical world. The form of the paradox is depicted in known forms, which are also arranged paradoxically. The presence of paradoxical images is the presence of creative forces of life. There is a paradox that contains "beginning" and "end", containing life and death, men and women, space and time.

Thus batik itself is a paradoxical symbol. Batik is a pair of twin mandalas or papat kalimo pancer, namely for the folds (body wrap) of the front and the back. The rest is for the "middle world" or medium folded in wiron. It should be remembered that one of the rulers of the Upper World (Buana Niskala) in Hindu Sundanese cosmology, namely Pwah Aci Wirumanangay, was a resident of the Upper World who revived Mundinglaya Dikusumah when Guriang Tujuh was killed at the Nalaala Buana. The name Wiru is related to the Upper World (spiritual) and life itself.

Paradox batik is also depicted through basic machete motifs or diagonal-sloping patterns. Paradox is also described in the form of a mandala, namely a circle (sacred) in a square (profane) or a square of a circle (a profane form of the sacred). This is why the meaning of batik can only be traced from its use in a traditional ceremony (ritual). In traditional ceremonies where a batik motif is used. Differences in use between men and

women. Mix with other clothes. The difference is the number, the size of the wiron, the direction of the wiron fold for men or women, for families of kings, nobles, employees, or ordinary people.

So, many factors must be taken into account to find the meaning of a batik motif. In it also includes the number of motifs in a batik cloth, whether 16, 32, 64 which indicates the number of mandalas in the batik room. The greater, the number of mandalas or papat kalimo pancer, the higher the level of paradoxical quality. The most powerful king is the king who rules many other mandalas that are scattered in the regions in terms of the wind. Also in terms of "center", "middle", and "periphery", namely Nagara-Gung, Nagara, Mancanagara.

2. Charles Sanders Peirce's Semiotics Theory

According to Peirce, semiotics is synonymous with logic, humans only think in signs. A sign can be interpreted as a sign only if it functions as a sign. The essential function of the sign of making an inefficient relationship efficient, both in the communication of people with others in human thought and understanding of the world. The sign, according to Peirce is something that can be captured, representative, and interpretive.

The theory of Peirce is the grand theory in semiotics. The idea is comprehensive, structural description of all marking systems. Peirce wants to identify the basic particles from the sign and recombine all the components in a single structure. Semiotics wants to dismantle language as a whole as physicists dismantle a substance and then provide a theoretical model to show how it all meets in a structure.

Understanding of the structure of semiosis is a basis that cannot be excluded for the interpreter in an effort to develop pragmatism. An interpreter is a person who is based as a researcher, observer, and an observer of the object he understands. In examining the object that is understood, a careful and careful interpreter, everything will be seen from the logic path. (Santosa, 1993: 10; van Zoest, 1993: 18-20).

There are several interesting concepts put forward by Peirce related to signs and interpretations of signs that are always associated with logic. Namely the triangle sign between ground, denotatum, and interpretant. The ground is the base or background of the sign, generally in the form of a word. Denotatum is a sign of reality. An interpretant is an interpretation of the reality in the sign. Whereas the three concepts are transcribed into several parts, each of which has the meaning of logic.

In the ground there are concepts regarding qualisigns, sinsigns, and legisigns. Qualisigns are one of the markers that are related to quality, while sinsigns are markers that are related to reality, and legisigns are markers related to rules. Qualisigns are signs that can be marked based on the properties that are in the sign. Example in the word 'red' there is a qualisigns because it is a sign in a possible field. The red word when associated with red roses means the feeling of love for someone. Sinsign is a sign that is a sign on the basis of its appearance in reality. All individual statements of living beings (humans, animals, etc.) that are not institutionalized are a syncign. Examples include screaming and laughter. Legisigns are signs that are a sign on the basis of a generally accepted rule, such as a convention or a code. Examples include traffic signs and traditional signs (it has become a tradition).

In denotatum there are concepts in the form of icons, indexes, and symbols. Icon is something that carries out a function as a marker that is similar to the shape of the object (seen in the picture or painting), while the index is something that carries out the function as a marker that implies the marker. Symbols are things that carry out functions as markers which by convention rules are commonly used in society.

In the interpretant, there are several concepts in the form of rheme, decisign, and argument. Rheme is a sign that relates to the possibility of understanding a signatory object for the interpreter. Decisign is a marker that displays information about the marker. An argument is a marker whose final marker is not an object but a rule.

3. Research result

Based on the results of the perupaan analysis and discussion of each slope ornamentation on Garutan batik that has been described above, a general profile of Garutan batik can be prepared, especially on slope motifs, as well as the symbolic meaning contained therein. The general pattern found in the slope motif is the ornament which is arranged diagonally from the lower left to the upper right, in contrast to the diagonal on Javanese batik oriented from top left to bottom right, as seen in the comparison of the following motifs (Figure 4.25):

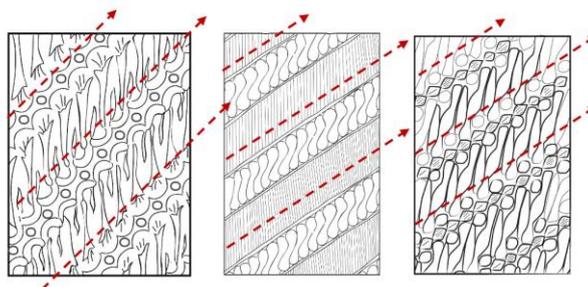


Image 1. Diagonal Arrangement on Lereng Kucubung Motif, Lereng Dokter Seling, and Lereng Jaksa

The paradoxical aesthetic theory by Jakob Soemardjo (2006: 188) states that diagonal lines are the result of a transcendent vertical line because they represent the human-God relationship and the horizontal lines that are immanent and represent human relations. Diagonal lines are lines that are paradoxical because they are a combination of the two lines. Sundanese culture, one of which is the Garut culture, which has a three-pattern aesthetic centered on the concept of 'harmony'. Pattern three aesthetics often use paradoxical symbols that harmonize all things that are contradictory, as seen in diagonal lines in slope motifs that combine vertical-transcendent and horizontal-immanent.

The direction of the diagonal line also shows the relationship in each culture. In Javanese batik which is oriented to the lower left and right, meaning from 'above' ie Deity / King to 'bottom' or human / people, according to Javanese culture that is centralized (Soemardjo, 2006: 170). The motive of the Garut Motive is oriented to the bottom-right left above describing the 'rise' of humans or something that is immanent to be transcendent, in accordance with the pattern of Sundanese culture centered on cultivators who 'grow'.

In addition to the diagonal line, the pattern that is often found in slope motifs is the 'S' shaped field as described in the following chart:

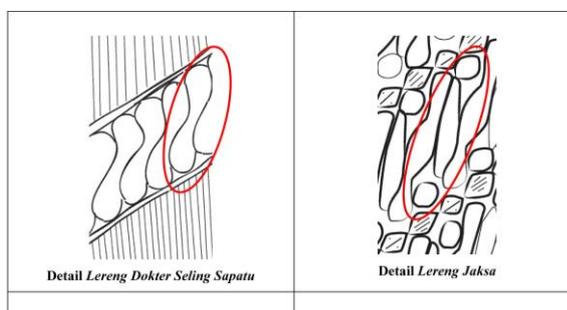


Image 2. Pattern 'S' on the Lereng Dokter Seling and the Lereng Jaksa.

The 'S' pattern is the oldest pattern in Indonesia, as found in the Kerinci vessel. This pattern is a symbol of the paradox of women with plural meanings, generally things that are contradictory such as the earth-sky, light-darkness, etc .; in other words, the antagonistic dualism pair.

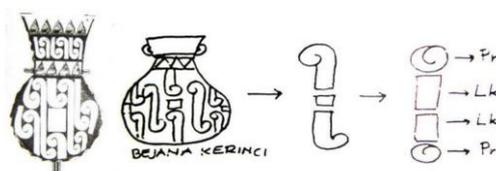


Figure 3. Pattern 'S' in Kerinci Vessel Source: Soemardjo, 2006

The 'S' pattern in the slope motif that fills the diagonal field can be interpreted as a symbol that is contradictory but fills a field that means harmony. Sundanese culture itself is based on the mindset of the

cultivating people who "turn on" something with cultivation, so that harmony between dualistic-antagonistic couples is considered important (Soemardjo, 2006: 72).

4. Conclusions and recommendations

A. Conclusions

Garutan batik is a treasure of the results of the local (local) cultural traditions in the Garut region which have historical and aesthetic value. Garutan batik motifs are one of the coastal batik products, because these batik motifs receive cultural influences from other batik-producing regions such as Cirebon, Yogyakarta, Solo, Indramayu, even China. This local cultural wealth, in addition to being a valuable asset for the regional government and the central government, can also be used as a means of study for artistry and various other sciences which are related to culture and communication, especially the art and textile arts itself.

Garutan batik manifestations contain symbolic elements that have a relationship with certain beliefs or beliefs. Garutan batik ornamentation often presents forms or entities in the area as mere decoration. These forms include geometric shapes, flora and fauna with distinctive coloring characteristics. The basic ideas or concepts of Garutan batik always experience assimilation from the values of the local cultural traditions of West Java, especially the Priangan and Garut regions. Garutan batik is an entity that reflects the daily life of the people and the philosophy of life and customs of the Sundanese people.

The process of creating batik in Garutan is more emphasized on traditional values and habits patterns that have been passed down through generations by adopting the characteristics of demand and orders from certain consumers, but also based on the tastes of batik craftsmen. Based on the results of the search, observation, and analysis qualitatively, the fact that the ideas and concepts behind the Garutan batik creation process are manifested in geometric motifs as a characteristic of the ornamental variety. Other forms of Garutan batik decoration are floral motifs such as various flowers, leaves and stems, and motifs of fauna such as butterflies and peacocks.

Geometric shapes generally lead to diagonal lines (in the form of slopes or machetes) and kawung or rhombic shapes. Garutan batik color is dominated by cream colors combined with a variety of bright or bright colors such as those found in the Pekalongan and Madura batik areas. Characteristic of the color composition of batik Garutan using beige or called gumading. The choice of the gumading or cream color itself by the people of Garut reflects the area which is a cool highland. Generally the material used in batik is mori, prima, primisima and silk, or depends also on consumer demand, while the batik technique is written and stamped. The function of Garutan batik is generally for the needs of sinjang (long cloth) and clothing and accessories such as scarves, souvenirs, and so on.

Garutan batik which is currently developing in the community is a legacy of cultural traditions that lasts a long time and finally has provided an opportunity for understanding or symbols apparently. In particular, Garutan batik does not contain certain symbolic meanings, but the themes are adapted to the description of the decorative form. Some of the decorative aspects that get new discussion in their symbolic meaning are geometric motives that symbolize a coherent, consistent and definite pattern, while flora and fauna motifs symbolize growth and change in life.

B. Suggestions

The results of the research analyzed with this qualitative method have several suggestions as a strategic effort to develop and preserve Garutan batik, including:

1. There needs to be ongoing and measurable guidance from related parties such as the Department of Industry and Trade, as well as universities and non-governmental organizations that can support the development of Garutan batik.
2. For batik entrepreneurs in Garut to be more open and communicative in receiving positive input from various parties, especially in an effort to establish strategic cooperation.
3. There needs to be an active effort to promote Garutan batik products to be more widely known, both domestically and abroad, especially by the Regional Government of Garut Regency.
4. Need a special and in-depth study of integrated programs from various relevant agencies in an effort to maintain the existence of Garutan batik.
5. In the planning process to bring up craft activities set in textile craft it is very important to conduct research efforts from various cultural and life backgrounds which are the wealth of the Garut region. This becomes

one of the important things that need to be manifested to determine and develop visual characters that will become the identity of the Garut region in developing batik.

6. Garutan Batik must be more able to highlight its characteristics, to introduce and enhance the existence of Garutan batik, so that it can be better known by various groups, so that Garutan batik can be promoted appropriately, both domestically and abroad. Garutan Batik needs to obtain publications or socialization programs either through advertisements in various mass media or other social media. Garutan batik entrepreneurs and local governments must be able to use the free market as a means of extension and support from efforts to preserve local culture, especially Garutan batik.
7. Garutan Batik must be preserved and its existence is sustainable, so that with the holding of this research, Garutan batik can survive its existence and it is hoped that there will be other studies that can complement the study of the phenomenon of Garutan batik in the free market with other perspectives or views. Further research and other perspectives will greatly help to open knowledge and provide awareness of local cultural identities, especially Garutan batik.

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