



Identification and Continuity of Zie's Batik Motifs in the Village of Malon Gunungpati Semarang City

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Abstract

Zie Batik in the Village of Malon Gunungpati, Semarang City has more characteristics namely the batik motifs that are produced. The batik motifs in Zie Batik were identified based on the research focus. The purpose of this study is to describe the identification of the motifs and to determine the continuity of the Zie batik motifs. The research method uses qualitative research methods. This research data collection technique with observation, interviews, and documentation. Data analysis using data reduction, data presentation, and drawing conclusions. This study uses source triangulation techniques to ensure data validity. The results showed that the motifs that were produced continuously were batik motifs with icons in the city of Semarang for combination batik types, and written batik, namely legendary motifs. Batik Zie in Kampung Malon originates from the idea of the surrounding nature by raising local wisdom. The batik motifs that have been produced continuously today are the Semarang icon motifs and legends. It is necessary to develop written batik motifs based on the idea of Gunungpati, namely the legend of Nyi Sekar on the development of combined batik and stamped batik developed with the source of the Semarang City icon idea, namely the Jatibarang Reservoir, Icon Durian Monti (Montong Gunungpati).

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INTRODUCTION

Gunungpati is an area that is rich in natural potential in it. Kampung Malon Gunungpati is a fostered village located in a highland area, located 16 km from the heart of the city, precisely in Malon Village Gunung Pati Semarang City. Geographically, Malon Village is located in a hilly area that has natural potential in the form of flora, fauna, and also the legendary history of Gunungpati. Batik is a traditional Indonesian culture that contains historical and cultural values. The development of batik designs is an effort to strengthen the identity and excellence of Indonesia's creative industry and preserve batik as a national cultural heritage, according to H Prastawa et al (2017). Batik has the meaning of everything related to making dots on the Mori cloth (Ari Wulandari, 2011).

Kampung Malon Gunungpati is known to develop higher quality potential natural resources around the site so that it can have a higher selling value. The management of the Thematic Village is carried out by the "Kelompok Kampung Alam", a group consisting of groups of batik craftsmen, Karangtaruna groups and farmer groups. The style differences between regions are shown very clearly, thus allowing us to closely compare the characteristics of each style, such as those in Cirebon, Pekalongan, Semarang, Demak, Kudus, Juana, Lasern, and Tuban according to R. S. Wassing (2016).

This popularity encourages innovation to present batik with a motive to elevate the wealth of an area with the motive of the source of the idea of natural wealth around, forming groups of batik craftsmen including the Manggis Batik House, Salma Batik House, Delima Batik House, Citra Batik House, Crystal Batik House Zie's Batik house which is located at Rt 03 / rw 06 Kel Gunungpati Semarang. Mr. Marheno Jayanto and Mrs. Zazilah founded Batik Alam under the name "Zie Batik". Zie batik is one of the batik craftsmen who is consistent with the use of natural materials and unique batik motifs that move to develop. Zie batik motifs are

various, ranging from flora to fauna motifs, but there is also batik depicting the legend of the Gunungpati area.

From the background that has been described in detail above, the researcher feels it is an interest in preparing a thesis as well as carrying out data collection activities on "Identification and Continuity of Motive on Zie Batik in Kampung Malon Gunungpati, Semarang City.

METHOD

This research includes research using a qualitative approach with a descriptive method because the problems in this study cannot be measured and calculated with numbers. Research approach according to Sugiyono (2011: 9). According to Moleong (2007: 6) qualitative research is research that intends to understand the phenomena experienced by research subjects. This research data collection technique with observation, interviews, and documentation. Data analysis using data reduction, data presentation, and drawing conclusions. This study also uses source triangulation techniques to ensure the validity of the data obtained by taking data from different sources.

Qualitative research has subjects, namely informants who provide research data. Informants can be in the form of two things, namely humans and the observed situation. Informants obtained in this study were obtained from the head of batik Zie in Kampung Malon Gunungpati Semarang, batik craftsmen, parties working with Zie batik, relevant researchers and batik consumers in Semarang City. The object of research in this study was Zie's batik motif in Batik Malon Village, Gunungpati Semarang. The location of research on Zie batik craftsmen in Kampung Malon Gunungpati Semarang, which is one of the natural dye batik artisans in Kampung Malon Gunungpati, Semarang. This research in obtaining data sources is divided into two, namely, main data and supporting data.

The focus of this research is the analysis of motifs and the continuity of Zie's batik motifs

in Kampung Malon Gunungpati Semarang. The focus of this research is on the identification of: types of batik (written / stamped batik), the structure of batik motifs (geometric / non-geometric, ornament and isen-isen), Batik dyes (natural / synthetic). Continuity of zie batik motifs: based on batik production from year to year. Years and based on consumer interest (the best-selling batik motifs).

The data collection method was carried out by three methods, namely: (1) observation by digging up information about the batik motifs in zie batik, (2) interviews in the form of notes and videos regarding batik motifs from several informants with interview sheets, (3) documentation carried out by research by taking pictures (pictures / photos of motifs, motif data, sales data).

The method of data analysis is to analyze the answers of informants (Sugiyono, 2010: 246). If the answers to the informants have been analyzed are not satisfactory, the researcher continues to ask questions to obtain credible data. With three stages: (1) data reduction by selecting and simplifying rough data obtained from observations, interviews, and documentation (2) data presentation, namely data that has been reduced is changed so that it is easy to understand (3) verification / drawing conclusions, namely by drawing conclusions from the data obtained that have been reduced and also through data presentation.

The data validity of this research used triangulation techniques to ensure the validity of the data obtained. Moleong (2004: 330) triangulation is a data validity checking technique that utilizes other data outside the data for checking or comparison of the data itself. Triangulation in this study can be explained as follows: a. Comparing the observed data with interviews, b. Comparing with what the owner and employees said, c. Comparing what was said through direct interviews with the various opinions and views of the people of Kampung Malon, consumers, relevant researchers, and collaborators, d. Comparing the results of interviews with the contents of a related document (Moleong, 2004: 331).

RESULT AND DISCUSSION

Zie batik is one of the artisans who produces batik with natural dyes, namely with mangrove tree litter and waste, located in the Gunungpati area of Semarang City. This innovation was introduced by Mr. Maherno and Mrs. Zazilah or often called Mrs. Zie, who is a batik craftsman who is consistent with using natural dyes and also raises the source of ideas about natural batik motifs around not only flora, fauna but also raises the source of ideas from the legend around them. Based on the results of interviews with batik motifs in Zie Batik, Zie Batik produces several types of batik, including handwritten and stamped batik, Sri Iswidayati (2015) revealed that there are two techniques of batik production in Indonesia. They are written batik (batik that is written) that uses canting and batik stamp (batik that is stamped). Kampung Malon Gunungpati has several motives, including:

1. Semarang batik motifs (Warak Ngendog, Warak Kencono, Blendhuk Church, Buddhist Buddhist Vihara Watugong, Grand Mosque, Sam Poo Kong, Lawang Sewu, Tugu Muda, Admiral Cheng Ho's Ship, Gambang Semarang, and Goa Kreo. Syakir (2015) revealed that Characteristics Semarang motif, in term of the nature depiction is more iconic and representative.
2. Classic Batik Motifs (Sekar Jagad, Kawung, Parang, Parang Kembang, Caplok, Nithik, Gurdo, Sidoluhur, Sidomukti).
3. Fruit motifs (Rambutan, Durian, Guava, Mangosteen, Tamarind Tree, Asam Purnomo, Jaran Asam Semarang).
4. Flora Motif (Flower Truntum, Mangrove, Alas - Reason (Ngalas), Lompong Leaves, Mangrove Tendrils, Parang Kembang Motif, Kembang Setaman)
5. Motif Fauna (Butterflies, Peacocks, Blekok Birds, Fish)
6. Combination Motive (Classic Warak Parang, Warak Ngendog Slope, Peksi Lompong, Electric Batik)
7. Motif Legends (Legend of Gunungpati Pragulopati, Legend of Ramayana, Legend

of Five Pandavas, Legend of Srikandi, Legend of Jakatarub, Legend of Damar Wulan, Legend of Tangkuban Perau).

Batik is a painting activity on a mori, with a special tool, namely Canthing (Oetari Siswomihardjo, 2011: 1). Based on the research data that has been done, the batik motifs created by Zie Batik based on the year are as follows:

- a. Classic Warak Parang Batik Motif (2006-2010, 2018-2019)
- b. Warak Kencono Batik Motif (2010-2012, 2016-2019)
- c. Warak Dolanan Batik Motif (2006- 2008, 2016-2019)
- d. Semarangan Icon Motif (2008-2010, 2018)
- e. Batik Parang Kembang (2010-2014, 2018-2019)
- f. Batik Motif Electric Batik (2016 - 2019)
- g. The Pragulopathic Legend Batik Motif (2006-2019)
- h. The Motif of the Legend of Tangkuban Perahu Batik (2010-2019)
- i. Batik Motif Jaran Asem Semarangan (2015-2016, 2018)
- j. Batik Motif Asem Purnomo (2015-2019)



Figure 1. Classic Warak Parang Batik Motif

Source: Khanza, 2019
Motive Title: Classic Warak Parang Batik
Size: 200 * 110cm (short sleeve shirt)
Media: Mori Primisima Fabric
Color: Mangrove (brown)
Technique: Combination Batik
Production Years: 2006-2010, 2018-2019
Price: Rp. 350,000.00, -

The classic Warak Parang batik motif is a motif derived from the idea of the Semarang city icon, the warak ngendog. Warak ngendog in the city of Semarang is a children's toy in the form of an animal with a characteristic head that resembles a dragon head typical of Chinese ethnic culture, its body is shaped like a camel depicting Arab ethnicity, and has four legs resembling a goat typical of Javanese ethnic culture. According to Sri Iswidayati (2015), the motif that is easy to know in this classification is geometry and non-geometric motifs in this motif is a geometric motif whose position is drawn diagonally on the cloth. The parang motif consists of two parts, namely the gareng (arch) and also the mlinjon (a rhombus shape that is at each end of the gareng). Ramadhan, 2013: 86).



Figure 2. The Indonesian Batik Motif Power

Source: Khanza, 2019
Motif Title: Motif Batik Indonesia Power
Size: 250 Cm X 110 Cm
Media: Kain Mori Primisima
Dye: Mangrove
Technique: Batik Cap
Production Year: 2016 - 2019
Price: Rp.250.000,00, -

Indonesian power batik motifs with the motifs of electricity, durian, and the Blendhuk Church are patented motifs belonging to PT. Indonesia Power ordered directly from zie batik since 2016. batik which is specially designed by taking several sources of Semarangan ideas and typical Gunungpati fruits and the logo of PT.

Indonesia Power beautifies the appearance of Zie Batik's batik motifs.



Figure 3. The Pragulopathic Legend Batik Motif

Source: Khanza, 2019

Title Motive: Pragulopathic Legend Batik Motif

Size: 250 cm x 110 cm

Media: Mori Primisima Fabric

Dyes: Indigofera

Technique: Written Batik

Production Year: 2006-2019

Price: IDR 5,000,000.00

The batik motif of the Pragulopati legend is a batik motif that depicts the history of the Gunungpati area. The local people say that long ago there was a man named Pragulopati who was a prince, he was someone who named the area after Gunungpati.



Figure 4. Asem Purnomo's motif

Source: Khanza, 2019

Motive Title: Asem Purnomo's Motif Batik

Size: 250 cm x 110 cm

Media: Mori Primisima Fabric

Dyes: Indigofera

Technique: Combination Batik






Production Year: 2015-2019

Price: IDR 750,000.00

This Asem Purnomo batik was created specifically for a customer named Mr. Purnomo, he is one of the consumers who likes Semarang's typical batik combined with animal motifs that make this motif look elegant. Endang Widiyastuti (2015) revealed that in the order batik motifs there are elements, namely ornaments batik motifs, and batik motifs isen.

From this statement, it can be identified based on onamen, isen- isen on Asem Purnomo's motif, in the following table 1.

Table 1. Ornaments and Isen

Motif	The Main Ornament	Filler Ornaments	Isen-Isen
Parang Kembang	Merak	Asem Tree	Pogog
			
			Ukel Canthel 

Source: researcher (Khanza, 2019)

CONCLUSION

Based on the explanation above, it can be concluded as follows:

1. The identification results of the zie batik motif in Kampung Malon Gunungpati in terms of the main ornaments, among others, using the sources of the classical warak parang ornament, warak kencono, warak dolanan, parang, Jaran, Admiral Ceng Ho Ship, Dancer and Drummer Drum, Tangkuban Perahu, Pangeran Pragulopati and Kereta Kencana, Lompong Plants, Blendhuk Church, Tugu Muda, Vihara Buddhagaya Watugong, Warak Ngendog, Tanjung Mas Ship, Peacock, Blekok Bird. Apart from that, there are also ornaments that fill zie's batik motifs: firecrackers, durian, tamarind fruit, blenduk church, gunungan, flowers, butterflies, leaves, tamarind leaves and fruits, fish, boats, firecrackers, peacocks, fruit traders, trees, houses, fruit, flowers, tamarind trees, lompong. Meanwhile, the isen-isen which zie batik creates tends to use: mlinjon, sawut, cecek, cecek pitu, uter, matan, orange flower, blarak, ukel, carat, joint cecek, cotton flower, sungutan. Batik zie, the natural village of Malon, has motifs derived from ideas from the natural environment around flora, fauna, and legends, Gunungpati and Semarang.
2. The results of the continuity research show that the motifs produced continuously from 2006 to 2019 are the Warak Ngendog motif for the combination type of batik, and for the written batik that is produced continuously is the legend motif batik. This is supported by the consistent coloring technique using natural dyes from indigofera and mangrove plants. The batik motifs that are produced

continuously to date are the Semarang icon motifs and the legendary batik motifs in Indonesia.

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