

The Identity of Society in Typical Batik Motif “Seluang Mudik” from Sarolangun-Jambi

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Abstrac

The patterns of batik are strongly influenced by geographical location of the area of manufacture, the state of environment surrounding, and the flora and fauna. Sarolangun area which traversed by Batang Tembesi river makes people familiar with their natural environment. Seluang fish is small fish that Sarolangun endemic which are often waited its existence by the fishermen because of their habit swimming on the river surface in groups. The purpose of the research is to analyze batik patterns Seluang Mudik in Sarolangun regency, Jambi province. The method used in this research was qualitative with observation, interview, and document study as the technique of data collecting. The data validity used the technique of information triangulation from various sources, methods, and theories. The data analysis was done by data reduction, data presentation, and conclusion or verification. The results show that batik motif Seluang Mudik that has various decoration Seluang fish that together swim to a destination to ease the burden against the flow when they immigrate to upstream. It closely relates to the identity of Sarolangun-Jambi society means the knitted togetherness. This togetherness can be found at the events held in society that always be together. One of them is in Lumbo Biduk event, hand in hand in Baralek event, and so on. Implications given by this research is that it can be beneficial for development of batik, for the society surrounding toward environment, for young generations to recognize culture in Sarolangun and for government to support regional potential.

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INTRODUCTION

Sarolangun is a regency in Jambi province that has a strategic area because its geographical factor that is located in trade traffic line, both land and river lines. There are many rivers and lakes in Jambi, the biggest river is Batang Hari. (Jakfar, dkk. 1998:62), Sarolangun is an area that is passed by Batanghari tributary in Jambi named Batang Tembesi river (Nurdawati, Dkk. 2006:1) that splits Sarolangun in to two areas, around market and Pelayang direction.

Tembesi river is an important stream to the life support of several fish species, such as, Seluang, Juaro, Baung, Toman, Gabus, Bujuk, Tapah dan Patin. Seluang fish is a kind of fish that can be found in Jambi and fresh water fish in Batang Tembesi river Sarolangun. Seluang fish (*Rasbora* sp.) is also called Badar fish in Rokan river, Pantau fish in Kampar or Siluang fish in Kuantan and Asahan, in Java, Seluang fish is also called Wader or Wader Pari (Ahmad dan Nofrizal, 2011:71).

Seluang fish can be caught after the flood recedes or after tides because it is believed that Seluang fish fill the river after tides. When its season, Seluang fish swim against the heavy river flow to go back to their parents. Due to the persistence of Seluang fish and the meaning of Seluang fish in society, an interesting batik motif was made and used in formal and non formal events. The purpose of it is to crystalize the culture and keep the form of meaningful identity of society, as an icon or symbol that carry out the description of symbolic facts, and it can be traced further the meaning of the motif.

Batik motif Seluang Mudik is believed that it has meaning and custom done by the society and describe an event in Sarolangun society. Batik with Seluang fish pattern as a meaningfulness behind a sign and become a cultural identity in this society. The research related to batik was done by Kerlogue (1997) that there is a similarity between Jambi and Java motif in the using of mordant. The other supporting research is Farida's (2017), her research found about Jombang area with its natural-cultural potential, it is Majapahit

kingdom that gives an inspiration to Jombang society to create workart in the form of batik motif. The next research is Lotulung's (2012), it found the using of bentenan clothes that has spread in the society as a process of cultural identity forming in the North Sulawesi Utara and for the North Sulawesi's immigrants.

Based on the above facts, the writer interested to analize identity of a society through batik motif Seluang Mudik in Sarolangun regency Jambi province with Semiotic visual approach from Charles Morris in the form of syntax, semantics, and pragmatics (Mathar (2015:37). Visual semiotics is basically a subject of semiotics that is interested in the investigation of all types of meaning that is sent through the sense of sight. (Budiman, 2011:9).

METHODS

The research type is descriptive-qualitative. The data main source of this research is batik motif Seluang Mudik di Sarolangun, Jambi. The data collection used in this research was observation in the batik manufacturing center Muaro Danau, Sarolangun, the life of Sarolangun society, togetherness of Sarolangun society to obtain data about their culture. Interview held to the batik manufacturers, Sarolangun society, fishermen, and society around Batang Tembesi Sarolangun to get data about batik motif Seluang Mudik and Seluang fish in the life of Sarolangun society. The document study in this research are pictures and daily notes of selling as well as journal related to batik Jambi.

RESULT AND DISCUSSION

Batik industry Sarolangun is located in Muaro Danau village, Sarolangun regency. Batik industry in Muaro Danau becomes one of several batik industries in Sarolangun regency. The manager of batik industry in Muaro Danau is bapak Rikzan and ibu Damawati. The owner of the industry cooperate with the local government in Sarolangun regency. The batik product produced by batik industry in Muaro

Danau is batik tulis, batik cap and batik lukis. According to bapak Rikzan (37), batik Seluang Mudik was created in 2002 and until now, the manufacturers use printed technique in its motif because it is more affordable to buy.



Picture 1. Batik Motif *Seluang Mudik*

According to bapak Rikzan (37) in an interview on 14 Juni 2018 is that he designs batik in accordance to market tastes but has meaning in its motif as an identity of Sarolangun society. It is not just any motif because it has meaning and story. In relation with the above statement, a craftsman as an individual needs a figure that can satisfy the feeling element as a form of symbol of something valuable in her/his life process. Boas (in Darmawanto, 2015:105). A name from motif is a summary of a message that expresses through motif. Otherwise, a meaning can be explored through its name (Siswomihardjo & Prawirohardjo, 2011:6). Separated from commodity orientation that is also a form of cultural identity that is built through batik art. (Syakir, 2016:129). So, a form of artwork can be defined as a symbol system that is interpreted uses a certain language. (Pujiyanti, 2013:3).

Syntax Analysis

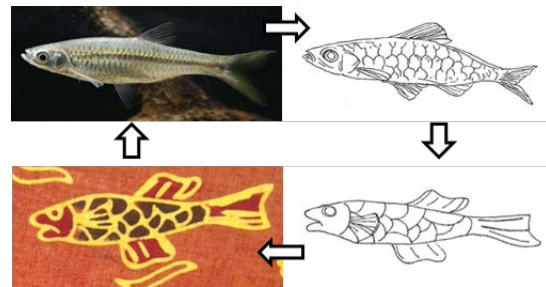
A visual representation is arranged from a structure, verified units to the smallest units that has meaning and can differentiate meaning or distinctive (Budiman, 2011:11). In batik Seluang Mudik, the syntax analysis can be divided in to several elements from its motif, they are motif forms, ornaments, patterns, lines, and colors.

Shape of the Main Motif

Pattern is the first thing that can be seen by observers because there are visual elements in

it (Yunianti, 2015:17). Seluang Mudik motif is dominated by fish pattern. Adhi Prasetyo (2016:58) explains that in mountainous area batik patterns present the visual of plantation or yields and animals. This is found in Sarolangun, the decorative motif of Seluang Mudik is a kind of Seluang or Rasbora sp. as big as little finger. It is a small fish that is edible its whole body and inhabit in Sumatera. (Lestari, Dkk. 2016:70).

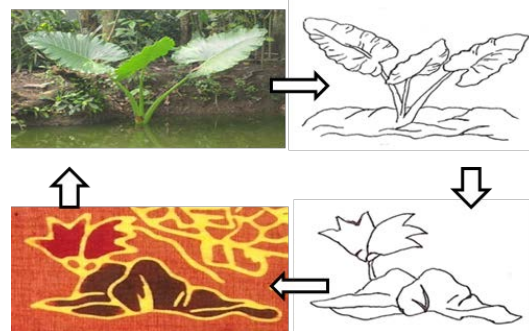
Seluang fish is a fish that is persistent in swimming against the river flow to reach the destination. The description about Seluang Mudik motif that is from living things, it is Seluang fish. The word Mudik literary means back to hometown together. (Arribathi & Aini, 2018:3).



Picture 2. The Analysis of Fish Motif Shape

The Shape of Supporting Motif

Keladi is a kind of plant that inhabits in shady, fertile, and humid tropical and subtropical forest. It grows in the river edge, under a big tree, and in hollow humid place Dahlan & maz'um (in Maretni, dkk. 2017:50) explains that one of Araceae genus Caladium plant has a high tolerance living so that it can be found in opened places, such as road side, river cliff, forest floor, farm, and plantation.



Picture 3. The Shape of Supporting Motif

Its leaf's stem is dark green. The upside and downside of the leaf is dark green too. In its motif, the plants are described having sharp shapes and zig zag angle. The stylation in the plants object is seen as a straight shape and the leaves are facing up, so the width of the leaves cover empty space and it is drawn on the rocks.

The Pattern of Batik Motif Seluang Mudik

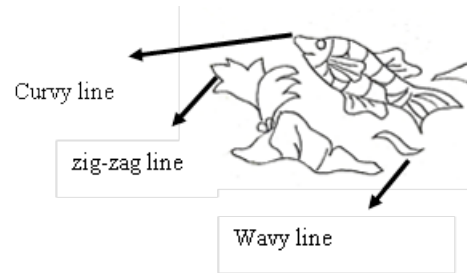
Batik motif Seluang Mudik belongs to non geometric batik that consists of plants and animals motif. (Sari, 2012:71). Motif Seluang Mudik has a pattern and an irregular motif arrangement. At that pattern, there are various decorations, such as scattered and separated small fish.

The Ornament of Batik Motif Seluang Mudik

In the batik motif Seluang Mudik, there is several filling motifs, such as the main ornament, completing ornament, and contents. At the main ornament of batik Seluang Mudik is shaped stylization of animals that 3-5 cm in size and decorate the surface of clothes. The main ornament is an ornament that determine the meaning of batik motif Seluang Mudik. The supporting ornaments, rocks and Keladi's leaves, are made smaller than the main ornament, Seluang fish. Its placements are free too and can be made over the surface of the clothes. The ornament of isen-isen (content) is a curve of horizontal letter S, it is independent or ceplik so that fill the empty part

The Component of Batik Motif Seluang Mudik

Batik has 2 (two) main components, they are color and line. (Wulandari, 2011:76). The materials of color are from natural color and chemical color. The natural color produces shady and dark colors, while the chemical color produces bright colors. According to interview with bapak Rikzan on 12 July 2018 that most of Sarolangun societies like bright color so that they attract an attention in public. The bright coloring is in accordance with the typical batik in Sarolangun-Jambi, the contrast color such as red color combines with blue color and so on.



Picture 4. The Lines of Motif *Seluang Mudik*

In batik motif *Seluang Mudik*, there are some lines that are found like zig-zag line at the edge plants motif that is connected and pointed. The wavy lines can be found in the decorative motif of river flow. The curvy line can be found in every edge of decorations, fish mouth, fish tail, fish scalp and so on.

Semantics Analysis

Batik motif *Seluang Mudik* that consists of several visual elements will present a character of a certain shape as an image, or the societies usually call model or shape and other expressions that are from subjective individual assessment when see a meaningful object (Waskito, 2014:4). It can be concluded that a visual shape of batik motif *Seluang Mudik* is a communication media that can deliver information in a certain meaning that is realized in to a visual shape called visual semantic. The visual character of batik motif *Seluang Mudik* that can be captured by the writer are :

A clear fish shape

Batik motif *Seluang Mudik* consists of several shape elements that is imitated from the nature, such as the shape of animals, fish, the shape of plants, such as Keladi and the shape of nature, such as rocks and river flow. Something that is directly felt when seeing batik motif *Seluang Mudik* is the shape of fish. It is still clearly seen although it has been deformed but it is not too abstract so that the decorative and ornamentive form have not seen.

Motif of small various decorations

Batik motif *Seluang Mudik* is an unique motif which its characteristic are various decorations in small size. The size of *Seluang* fish is as big as an adult's pointed finger. and in batik motif, the size of the fish and the supporting

motif, such as rocks are made as it is to decorate the clothes in small size and scattered on the surface of clothes, the angle of the fish is not straight because some of them pointing up and down, and some of them facing straight.

Pragmatic Analysis


Batik motif *Seluang Mudik* certainly has meaning but more over we can see the meaning of its motif, it is more than a drawing. Understanding means that the objects not only bring an information, what objects that will be communicated, but it is constituted the structured system from symbol. (Asrofah, 2014:4). According to Barthes, a Myth is a system of communication or something that gives a message by delivering the messages as areference, not only an object of message. (Pitaya, 2014:36). Concept is an elemen that constitute a myth. If we want to explain a myth, we should find the concept of the myth. For example the concept of goodness, unity, humanity, and so on. (Iswidayanti, 2012:8). Based on the above facts, the writer used Roland Barthes' approach to find identity of meaning, and concept of *Seluang Mudik* motif in Sarolangun society.

Seluang Mudik Motif of Roland Barthes' Theory

Seluang fish that always together is meant that Jambi society especially Sarolangun is always together and help each other. *Seluang Mudik* tells about the life of *Seluang* fish from cracking to swimming to upper course of rive, and back to lay eggs.

The life journey of *Seluang* that is full of obstacle becomes a good lesson to us not to easy to give up in the life, because if we try hard we can achieve our goals. This case can be found in some activities in Sarolangun, togetherness, spirit of helping each other in doing activities. By doing everything together, big goals will be easier to be achieved. It will be described as follows:

Table 1. The Signifier and the Signified of a Whole Motif of *Seluang Mudik*

Visual	
Signifier	To describe swimming fish to the same direction against the river flow
signified	The struggle and solidity
signification	Togetherness will enlighten a heavy burden

The Identity of Sarolangun Society Togetherness

The togetherness in Pacu Perahu event
 Traditional boat competition or *Lumbo Biduk* in Bahasa Jambi or *Pacu Jalur* in Melayu Kuantan dialect (Hasbullah, 2015:185) or it is usually called "lomba perahu" that is followed by villages in Sarolangun and the participants is young and adult men. This event is held by Sarolangun local government when the Islamic holiday Idul Fitri in Batang Tembesi river Sarolangun. The length of the boat is 12-15 meters, the width is 1-1.5 meter containing 18-20 adults.



Picture 5. The Preparation of Practicing before Competition

Rowing a boat is a form of togetherness in Sarolangun, the rowers are solid and have one goal to achieve. The rowers all at once nad together spur on the long boat pass along the river flow so that an extra power is needed.

The activity of pacu perahu is held along with the local government's purpose to empower the local tourism and as a media to promote nature and society of Sarolangun. While the values that can be seen in this competition is to increase the awareness of the society about togetherness among them, therefore they can be more appreciate and understand natural environment in order to preserve nature especially river preservation.

The Togetherness in Marriage Ceremony in Sarolangun

One of societies that live in a spirit of togetherness identity is in Sungai Batu village, Sukasari. It is a village that is situated in Sarolangun Regency Jambi province. The society in this village still practice the culture of Malay Jambi that is under the responsibility of custom institution and its custom fasilitators. The custom that is still done in a society is cooperation. A cooperation in a daily life that can be found in Sungai Batu is a togetherness, or it is emerge because of togetherness or because of awareness an responsibility. The togetherness that is felt by the society of Sungai Batu village, such as activities done in the marriage ceremony, they will use cooking tools, like seperti panci, baskom, kual, bakul, and so on. All of the tools are taken from the nearest neighbour who keep the tools. A cooperation begins there, they borrow tool each other so that one's burden can be enlightened by doing cooperation in togetherness. Then, in the day of the marriage, the bride and groom as well as their family group are paraded with tambur or tambua, the traditional music that all the instruments consists of percussion. (Wahyuni & Indrayuda, 2014:136) with 8-10 players.

The general meaning that is attached in cooperation values is a form of togetherness. The togetherness can be fade up or vanished because of the intensity of communicaon, but the togetherness in cooperatiom will always be knitted well. (Rolitia, Dkk. 2016:8). Through the activities done, Cooperation is based on the spirit of willingness, togetherness, tolerance, and believe. (Effendi, 2013:5). Togetherness in Sarolangun society can be formed well,

togetherness can always strengthen the societies to keep custom and culture. That is why cooperative attitude is needed to overcome the problem in a society. (Irfan, 2017:2).



Picture 6. Cooperation in Preparing A Marriage Ceremony

CONCLUSION

The analysis of batik motif Seluang Mudik concludes that dapat the various decoration of Seluang fish has a meaning of knitted togetherness especially among Sarolangun society. This togetherness can be found in the events, cooperation, and helping each other to achieve a goal. It is like what Seluang fish do. They swim together to enlighten the burden against the river flow. Togetherness of Sarolangun society, such as gathering of boat competition , marriage ceremony, and so on. This makes Sarolangun society care and enthusiastic in everything so that they always gather in every situation.

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