

ANALYSIS OF THE SYMBOLIC MEANING AND CULTURAL IDENTITY IN SAROLANGUN BATIK ARTS JAMBI PROVINCE

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ABSTRACT

The purpose of this study is to analyze the symbolic meaning and cultural identity of batik. The symbolic meaning of a form of batik motifs gives signs to represent the cultural character of Sarolangun District. Cultural identity acts as a mediation of interaction by the Sarolangun district community to be known in the outside the world. This research method uses descriptive qualitative method. The approach taken is semiotics by Charles Peirce. The results of the Semiotics Peirce concept can distinguish the meaning of batik based on the shape of the batik motif and the sign found in the decoration. The symbolic meaning of a number of batik motifs are found in the theme of Mato Punai, Cik Minah edge motif, quaint bird. Mato Punai is a bird's eye motif as a symbol of prosperity. Cik Minah edge motif symbolizes the agility of a woman in life. There are 18 batik motifs that have been recognized and has been patents, hereby that Sarolangun batik arts has its own identity for Sarolangun district culture.

Keywords: Symbolic Meaning, Batik Motifs, Cultural Identity

INTRODUCTION

The development of cultural arts in a particular region as a form of developing knowledge of society. The birth of various forms of art and technology makes a civilization rise, as seen from the people mindset, level of education and productive activities that produce works of art. Cultural diversity has an important role for cultural resilience and civilization. The need to preserve local culture as an expression of love for the nation's culture. The formation of local cultural identity provides a unique space for creativity of the community, according to Eric Hobsbawm (Moersid, 2013) who sees the re-invention of tradition as forms of effort that consciously construct new identities departing from that

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tradition. Various traditions provide social ties that make people aware that the role needed is strengthening through the ruling authority.

The impact of globalization has an effect on changing people's tastes towards the fashion style of culture outside, so that local products are marginalized. In line with the opinion of Piliang (1998), globalization increasingly offers lifestyle variants that can lead our society towards an identity crisis, a cultural crisis, and even a crisis of faith. In fact many people experience ambiguity to their own culture (local culture). The fact of the weakening of the marginalized local cultural identity according to the opinion of Sena Gumira (Lury, 1998) states that the frenzy of consumerism is characterized by market penetration supported by supermodals and supercultures without certain ethnic identities toward world culture. Thus, the task of revitalizing traditional culture in any ethnic region is still far from progress. In addition to the consumerist behavior of the community, the weakening of local cultural identity is currently tempted by the popular culture stilir by Ibrahim in Areifa (2011) Society tends to be absorbed in the strength of increasingly hegemonic pop culture with all its attributes and the media of its distribution. Pop culture is considered a new means of domination. Batik which has regional characteristics is seen from various motifs in the form of geographical nature Sarolangun. Signs of batik decoration characterized by regionalism which become cultural identity. The characteristics of a culture that was born in a different environment with different cultural of other communities (Liliweri, 2003).

Sarolangun regency has historically not had a cultural identity in which an open society is easy to accept the entry of outside cultures. So Sarolangun's regency identity is hard to be recorded in fact. Sarolangun is a new area formed since 1999 in accordance with Law no. 54 of 1999 concerning the formation of the Sarolangun Regency and Tebo Regency. With a period of 19 years with a short period to form an advanced region both in terms of science and art and culture that became the icon Sarolangun. The Impact of Globalization is not possible to be denied to the behavior of the people so that the lack of local cultural products. The abundant exploitation of natural products forms a spoiled society so as to form an instant generation and lack of interest in processing natural materials into an art product. In the identity of cultural values it is impossible to escape the community's ability to understand the cultural context for daily life and also government as a milestone the solidity of a culture. Cultural identity is the process of transitioning cultural values and norms that are carried out and given through learning by the peoples from generation to generation.

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The forms of culture that can be observed through art objects that are already familiar in the community are symbols that have been mutually agreed upon by the prevailing conventions. According to Leslie White (Bahari, 2008) The base of all human behavior is reflected in the symbols contained in art, religion and power. The main elements forming batik beauty are the color processing that characterizes the beauty of batik. Giving color as the main aspect of forming decoration. The trending style of batik decoration is how art is able to process natural dyes as the main element. Natural dyes as an effort to preserve nature from environmental pollution due to chemicals. and the desire to produce or have a uniqueness, has brought new breath to the revival of natural dyes. (Wardah and Setyowati, 1999).

There are two main aspects that need to be considered in the art process, namely the objective and subjective aspects. Objective means relating to the consideration of various factors that bind the art development process such as technology, techniques, materials or elements of fine arts and design. Subjective aspects are related to the artistic abilities and creativity of artists, which are shaped by various cultures, myths, beliefs, ideologies or the unconscious of the artists themselves (Piliang, 2003). The postmodern approach to art emphasizes the aspect of the play of signs.

Art objects are components of material culture. To study an art object as a sign is to learn the culture where the object is located. It functions as a sign, which has a reference to the cultural phenomenon. Pialang (2003) said that to study art objects as signs is to determine the codes that govern them in a particular community, culture or space. A cultural identity can carry the characteristics of local cultural products if batik products can compete with batik products from outside. In accordance with the opinion of Picard and Wood (in Hadi Soedarwanto, 2018), the ability of a cultural product to be able to compete and survive in the global area is determined by the ability of the product to translate its quality into a marketable commodity. The steps that can be taken are through traditional re-invention, which is a conscious effort to construct a new identity that departs from tradition. The uniqueness of batik as a cultural identity is not only the visual aspect but the main element is the philosophical and symbolic meaning that can transform cultural values in the hearts of the people. Symbolic meaning will convey cultural messages that are realized in the variety of ornamental batik. A touch of batik decoration on aspects of cultural values.

METHOD

In examining the work object of an object (artifact), it refers to the study of semiotics. The relationship of signs in art according to pairs distinguishes three types of signs 1) icons 2) Index 3) Symbols. Which of these three relations gets the conclusion 1) the relationship between the sign and the show is a similarity relationship. 2) The relationship arises because of the closeness of the existence of a sign called the index 3) And that relationship can also be a convention (Bahari, 2008) The meaning of this symbol can be drawn interwoven by observing the relationship of each symbol sign and cultural identity. To focus the discussion the writer took four Sarolangun batik objects

RESULTS AND DISCUSSION

Mato Punai Motif



Fig.1 Mato Punai Motif Extinct

Mato Punai motifs taken from the shape of Punai Birds Eyes and forms of henna pigs. Mato Punai Birds have small circular shapes and the curved line is leftward below the leaf. Leaf motifs composed of four is a form of henna leaves. Mato Punai is a sign for farmers to see success in planting tapioca. if many Punai Birds appear, then the sign of the rice harvest is successful. Punks in the arrangement of batik decoration are also applied in abstract form, giving a signal that this bird is giving a positive message to human life.

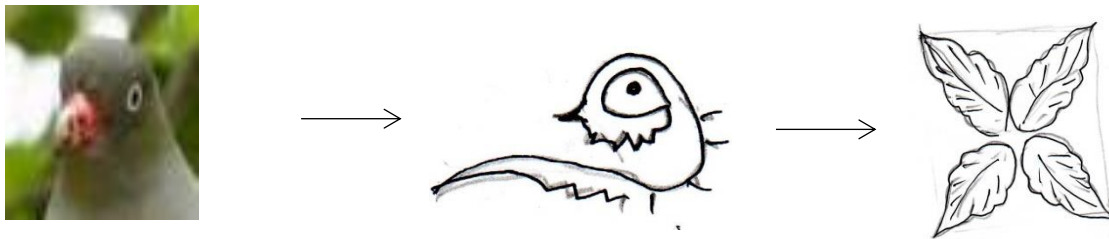


Fig. 2 The Forms of Mato Punai Bird which had Become Batik Decoration

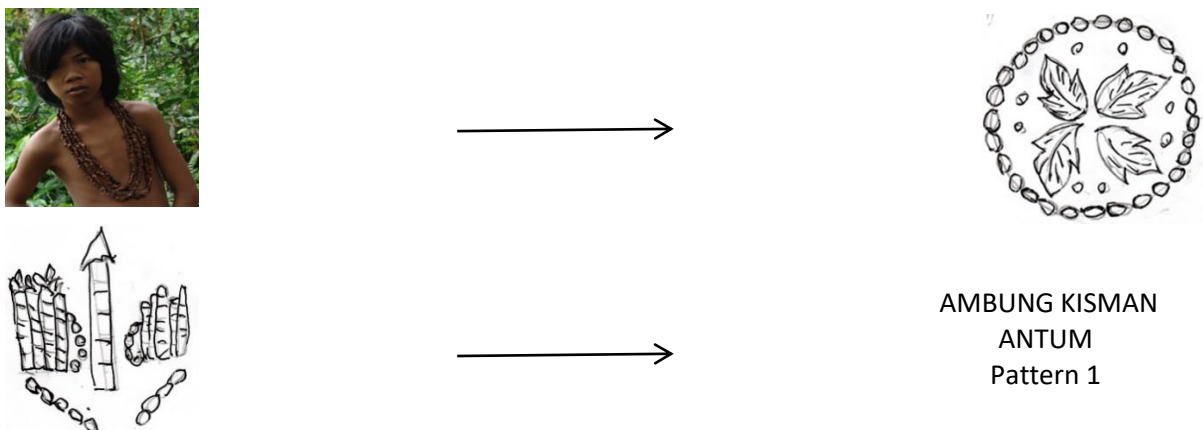
The motif of The Necklace is an Oath



Fig. 3. Motives Behind Oaths

This motif is inspired by the culture of the jungle tribe on the 12 hill of district black water river. The shape of a circular braid behind the oath and the shape of the leaf distorting the shape of the rattan leaf, the shape of the arrow going upwards is the spear of the inner tribe, and the shape of the tube on the two sides of the spear is the continuation of the jungle tribe with the contents of the rattan leaf. The shape of this ornamental pattern consists of a motif structure which is the shape of a spear, the shape of the junction, the shape of the necklace behind the oath, and rattan leaves.

The form of the stilation of the bracelet behind this oath is:



AMBUNG KISMAN
 ANTUM
 Pattern 1

Fig. 4 Decorative patterns Behind Oaths

This decorative pattern is a symbol of the culture of the jungle tribe in social life. The cultural symbol that appears is the ring behind the oath, the continuation of life and spears for hunting. On this motif consists of three patterns related to the culture of children's of the jungle tribe. The triangle shape towards the horizontal line is the shape of the spear used for hunting. Now a days there are many tribal people who embrace into Islam religion and some of them embrace into Christian. In archery the spear requires concentration and focus in order to produce the game. With this fact the shape of the triangle arrow means a belief in life in God. The shape of a large circle is interpreted as an oath. Beyond the oath is a necklace made from melay seeds that are found growing in the jungle. Named behind the oath because the camps move around the place through the village with a slum they often get ridicule. So they swear at the person, the person who was sworn in will join their group.

Today's development of the child tribal community in is no longer a scary thing because there are already people who have a community and mingle with the indigenous people who have advanced. And the necklace behind the oath has entered the market as a craft item. To get these seeds, we need cooperation with the members of the tribal children because there are many fruits in the deepest jungle. According to Tumenggung sarif that the meaning of the oath is a symbol of brotherhood. The form of a collection of small lines and there is a form of dangling ropes is a form representing a joint made of rotan roots. Ambung is such as compartemen or box make from rattan and wood used for carryng or transport of yields in the Sarolangun parmer community when they are going to cultivate agricultural land. This form of the connection is a sign of the progress of life patterns for the tribal camp. With this connection has begun to live settled and planted.

The Edge of The Cik Minah



Fig 5. The Edge of The Cik Minah

This Cik Minah motif is a motif rich in ideas about Sarolangun culture. In this motif there are many cultural symbolic meanings starting from the customs of Sarolangun to the historical value of the nation's struggle. Motifs in the form of a triangle shape of durian slice means a woman's expertise in food processing. The shape pattern of curved lines in the form of nails symbolizes individual expertise in socializing. Judging habitat of nails that are easy to grow in nature Sarolangun. Nail plants can grow in humid areas such as river banks, and even nails can grow among many thorny pandanus trees. Nail motifs contain skilled eating in life In harmony with seloko "Besusuk besengeng, berumah betanggo, betepian bejamban" means that a woman must be able to live planned so that the household is organized more neatly and can achieve life progress.

This motif is strengthened by the composition of the saluang fish by swimming in the direction of the direction against the river current. In line with the opinion of Prasetyo (journal catharsis 351, 2018) the meaning of the fish saluang mudiak motive to become a community is not easy to give up. The triangular top shape of this motif is in the form of a curved line as a form of the yellow commander sword of the Sarolangun when usurped independence of the region.

Kuau Motifs and Stone Inscriptions



Fig 6. Kuwau Bird Motifs

Serving on this batik ornamental variety will realize the aesthetic value that is hidden from nature. The pattern of two birds with tails hanging down with the pose of sharing food, this displays a beautiful view of life together without any sense of revenge or fighting over food. The two birds perched in the shape of this vast natural peace sign symbolize the prosperity of the Sarolangun region. Rattan flower motif is used as a supporting element of this decoration, the meaning of which is everyone has their own benefits. Sarolangun society which is basically

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cultured in Islam believes that every individual will get sustenance part of the belief in faith. This can be seen in the social life of people who like to gather in the form of community. Social activities are felt thick when there is often a gathering together to pray like a simple thing after getting in trouble they gather prayers with family, neighbors. Even a wife when after gave birth or born baby they used to a pray with family which is meant to release anxiety

The written stone inscription in the form of an Arabic transcript indicates that the Sarolangun community was formed from a thick Islamic culture. With this inscription giving the message that a strong foundation must be grounded in the teachings of Islam that are in accordance with the seloko custom 'adat bersandi syarak, syarak bersendi Kitabullah'.

Cultural Identity in Sarolangun Batik

Sarolangun batik appears as a common desire and strong motivation to develop culture through Sarolangun batik. The existence of batik is also a government policy because the principle of equalization of aesthetic principles, ethical principles (social life and development of insight), economic principles so that each particular region tries to find personal identity. The existence of a strong motivation and then the spirit of competition emerged. To improve themselves, beautifying themselves has become a tertiary need. Shifting people's perception in seeing batik clothing or art.

The process of cultural crystallization through batik products can be seen from the decorative motifs that stand from local wisdom. Local wisdom appears on the theme of batik, which carries many ideas or special food names such as durian plates, kincuang motifs and others. Batik ideas or ideas from the value of life are in line with the opinion of Sachari (2000, p. 98) meaning of artworks that are close to values that develop in the community can serve the expression of inner feelings such as moods, feelings and desires. From the findings of batik Sarolangun with the name of batik such as the edge of the Cik Minah aroused the most beautiful cananga cravings for life on the banks of the river such as water, washing activities. And these memories are attached to almost all levels of Sarolangun society as an inner tribe.

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CONCLUSION

Composition of batik motifs in general the preparation of patterns with regular, irregular parts of the aesthetic value of batik art form. Sarolangun batik designs besides using chemical colors also use natural colors taken from many natural materials found in the Sarolangun area.

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Like the skin color of jengkol, the color of applied wood'*terap*', the color of clear sap. The result of this coloring is brownish but not so brown but a slightly brighter brown. In the style of batik design, batik artists do not follow the traditional or classical batik styles. Batik Sarolangun contemporary and abstract style. The contemporary style is marked on the less dominant batik motif isen-isen point but there are many curved lines, not bound to the classical grip, themes or ideas of batik motifs contain Sarolangun culture, There is an abstract style motif at the peak of the creation of batik Sarolangun artists, colors the brighter. The mato batik ornamental variety symbolizes the welfare of the Sarolangun community. Sarolangun batik has various religious values, togetherness, tolerance.

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