

# The Uniqueness of Culture: Acculturation between Religion and Local Culture on Indonesian Sumenep Batik Motifs

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## Abstract

Sumenep Batik has characteristics such as asymmetrical motifs and colors that reflect natural representations. Generally, figures of plants, animals, and acculturation inspire the creation of batik motifs. However, the inspiration for the motifs of the Sumenep Batik is strongly influenced by the acculturation between religious values and local culture. The pattern of motifs is considered a form of cultural communication with Sumenep Batik as the medium. This article aimed to discover the meaning of the motifs from the perspective of religion and local culture acculturation because studies on the motifs of Sumenep Batik still need to be made available. Economic and human resource aspects dominate Sumenep Batik's research. The method used is descriptive qualitative, collecting data through observation, literature review, and interviews with Madurese Batik artisans, entrepreneurs, and cultural observers. The summary of the information is then analyzed using Charles Sanders Peirce's semiotic theory. The result is that there has been a process of cultural acculturation -starting from the 13th century- as evidenced by the existence of five elements of cultural acculturation in the pattern of Sumenep Batik motifs. Starting from the influence of the Hindu-Buddhist kingdom, then the Islamic sultanate, the influence of Chinese culture, then the influence of coastal culture, and finally, the influence of religious elements that influence the motifs of Sumenep Batik. Based on the semiotic analysis, the pattern of batik motifs originating from plant parts influences the implementation of Islamic religiosity elements. In Islamic rules, it is forbidden to depict creatures that have souls. Besides that, the combination of plants and orange color also describes the warmth and happiness expected to always exist in the people of Sumenep Madura.

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## INTRODUCTION

Cultural acculturation seems inseparable from the dynamics of the development of the *Nusantara*, currently known as Indonesia. The acculturation process created various new things, such as culture, art, and social rules. Acculturation is a form of success in the context of social communication, a social process that arises because of a meeting between a community group's culture and an outside group's culture. The actual form of acculturation is the existence of artifacts, architectural buildings, and works of art (Nurdianzah, 2020).

The process of cultural acculturation has influenced the inspiration for the creation of batik motifs so that the characteristics of batik motifs will differ in each production area. Batik has several parts: sheets of cloth, motifs, and coloring. Written batik has become part of the archipelago's culture as part of a cultural product entity. Batik cloth has been used to complement various cultural traditions for centuries. Batik is then considered to be a medium for the process of cultural acculturation (L. S. Triandika, 2021).

Batik cloth has complemented various cultural traditions since the Hindu-Buddhist era in the *Nusantara*. This argument is indicated by the mention of classic batik motifs in several ancient books. Like the mention of the *Gringsing* motifs in the *Negarakertagama* book. Although, in that era, the manufacturing technique was not yet known as "batik" (Kusrianto, 2021). The types of batik are differentiated based on where the batik is made, such as *Keraton* 'Palace' Batik, Merchant

Batik, and People's Batik ([Kusrianto, 2021](#)). In addition to these three types of batik, there are types of *Pesisir* Batik originating from the coastal areas of Java Island. The naming of batik also refers to the name of the production area; for example, Batik Pekalongan because it comes from Pekalongan Regency or Batik Madura from Madura Island.

Madura Batik is generally categorized as part of *Pesisir* Batik, which is synonymous with the character of motifs inspired by nature and the coastal environment. *Pesisir* Batik originates from coastal areas, which used to be seaport trading centers. In the historical approach, seaports are used to enter various foreign cultures brought by merchants into the archipelago. Madura Batik has motifs that tend to be free or asymmetrical, as well as the use of bright and bold colors ( [L. S. Triandika, 2021](#)). Sumenep Batik has its types of batik with motifs and colors as part of the Madura Batik entity. Sumenep Batik represents the process of cultural acculturation in Sumenep society. The influence of the dynamics of changing times from the Hindu-Buddhist era, Islam, to the modern era is represented in the pattern of the motifs ([Mahrinasari, 2019](#)). The entry of foreign nations is also one of the inspirational factors for the creation of the Sumenep Batik motifs.

The religiosity aspect is also considered a factor influencing the creation of the Sumenep Batik motifs. According to various historical kinds of literature, the entry of Islam also influenced the life of the Madurese, especially their culture and cultural products. In their life, Madurese people generally implement various rules that refer to Islamic law. The arrival of Middle Eastern nations to trade in the 14th century also brought their culture with them ([De Jonge, 1989](#); [Gibran, 2020](#); [L. S. Triandika, 2021](#)). The people of Sumenep are described with high religiosity, represented by the many Islamic boarding schools, mosques, and violations as part of their cultural attributes ([Rachmad, 2017](#)).

The inspiration for the creation of batik motifs comes from the characters of flora and fauna taken from stylizations of natural conditions ([Huru, 2007](#)). This concept is also represented in the motifs of the Sumenep Batik to this day. Although it is included in the variety of *Pesisir* Batik, in Sumenep Batik, there are differences from another *Pesisir* Batik. The most fundamental difference is that Sumenep Batik prioritizes elements of simplicity and naturalness in various motifs and coloring. The concept of diversity in Madurese Batik, especially in Sumenep Batik, needs to include a more detailed study.

Although it has similarities with batik from other regions, namely the representation of flora and fauna in its motifs, the traditional Sumenep Batik is easy to distinguish because of the canting strokes, which tend to be untidy or asymmetrical ([L. S. Triandika, 2021](#)). Sumenep Batik has a characteristic pattern of motifs that tends to be smoother than batik from Java. Then, the dominant color character of Sumenep Batik is simple and naturalistic but has bright shades. The element of simplicity reflects the religiosity aspect of Sumenep Batik. In terms of motifs, the religiosity aspect in Sumenep Batik is represented through its motifs where there is no embodiment of fauna or animals ([Syabana et al., 2020](#)).

The urgency of this research is to add information about the Sumenep Batik motifs to the treasury. The reason is that various studies on Batik Sumenep have focused more on the economy and resources. This fact can be proven when searching scientific papers on various reference portals. The pattern of the Sumenep Batik motif has its characteristics, but now it is starting to be eroded due to modern or contemporary batik motifs because of the times ([Fatih et al., 2022](#)). This research can be a reference to find out the development of Sumenep Batik motifs. Socially, it can be a reference for the community in recognizing differentiation and increasing awareness of the current Sumenep Batik motifs.

The study of Sumenep Batik generally focuses more on economic aspects, but discussions regarding the meaning of motifs still need to be detailed. For example, the study conducted by Kapsir and Wahono in 2021, entitled The Influence of Product Design, Product Quality, and Price on Purchasing Decisions in Batik Tulis Canteng Koneng Sumenep ([Kapsir et al., 2021](#)). In this study, the discussion of Sumenep Batik refers to the design in general and does not refer to the discussion of the motifs. In comparison, the study of the pattern of Madurese Batik motifs refers to

a study entitled *Transfiguration of Visual Communication on the Pattern of Madura Pamekasan Batik*. The study by Triandika & Dewi in 2022 discusses the dynamics of the development of Pamekasan Batik motifs which are influenced by several aspects, such as culture, religion, and modernization (L. Triandika et al., 2022). Studies on the semiotics of batik motifs refer to studies with objects of batik patterns outside Madura Island. Like Parmono's 2020 study entitled *Visual Semiotics in the Exchange of Socio-Political Signs and Meanings in Hardjonagoro Go Tik Swan's Batik*, the result is evidence of a symbolic relationship and meaning between batik as an expression of Javanese culture (Pramono et al., 2019). Based on a reference to a journal article belonging to Pramono et al., they both analyzed batik motifs. However, this research article focuses on the Sumenep Batik motifs as the object. Then the discussion does not only focus on the discussion related to motifs but also discusses the influence of religious aspects and the process of acculturation.

Based on these reasons, the urgency of the study is to know the meaning of motifs from the perspective of religiosity and acculturation. The study was conducted from a visual communication point of view in analyzing the motifs of the Sumenep Batik. The semiotic theory of Charles Sanders Peirce is used in research as a tool to analyze the meaning of the motifs of the Sumenep Batik. The study results are expected to increase the amount of literacy about Sumenep Batik, especially from the point of view of its motifs.

## METHODS

This study is included in the empirical realm by combining field observations and data from the literature review. At the same time, the approach used is a descriptive qualitative paradigm in exploring the meaning of the object of study (Huberman & Miles, 2002). The study data were obtained by observing the objects of the Sumenep Batik motifs and interviews with informants. Other data sources were collected through literature study methods with various relevant references.

In this study, the data types are divided into primary and secondary data; the pattern of Sumenep Batik motifs is the primary data source. At the same time, secondary data is data from interviews and the results of literature studies. There are three data collection methods; the first is documenting photos of Sumenep Batik motifs. The second is a literature review of the relevant journal and scientific articles, articles in the mass media, and books related to research. The third is in-depth interviews with informants considered relevant to the research. Selection of sources based on level of expertise, such as from business actors buying and selling Sumenep Batik, artisans, or Sumenep Batik makers, then to humanists or people who have an interest in Madurese culture.

The data collection location was at the Batik Madura Peri boutique owned by Batik Madura observer Lestari Puji Rahayu. The collection, owned by a batik entrepreneur who started her business in 2007, consists of various Madurese Batik motifs originating from 4 districts on Madura Island. One of them is the Sumenep Batik motifs, which is currently divided into two categories, classic traditional motifs and contemporary motifs. When data collection was carried out around 2020 to 2022. One of the obstacles in the data collection process was the PPKM policy during the Covid-19 pandemic in Indonesia, so most of the data collection process was carried out by correspondence. Furthermore, the collected data is processed using an analytical method following the problems in the study. The scalpel used to analyze the data is a semiotic approach. The concept of semiotics is appropriate for describing the meaning of messages based on visual communication processes in the form of signs, symbols, and others. Data analysis is described by Charles Sanders Peirce's semiotic theory approach. In Peirce's concept of semiotics, instruments of meaning are divided into three main elements consisting of Signs, Interpretant, and Objects; these three are called triadic triangles.

According to Charles Sanders Peirce (American philosopher 1893-1931), semiotics is assumed to be a synonym for logic if a sign influences the pattern of human thought (van Zoest et al., 1991). So, semiotics can be used as a reference to study signs or produce new things in the form of signs and symbols (Pramono et al., 2019). Semiotic theory is used to confirm the analysis results

so that the point of view is more focused on exploring meaning based on the interpretant component (Christomy, 2004). This process is a step in aligning the results of interview data with the research object, namely the Sumenep Batik motif. Several stages of work were made to simplify the data analysis process. The first stage was taking photographs of Sumenep Batik motifs as documentation. In the second stage, the data that has been compiled is analyzed for interpretation of meaning using Charles Sanders Peirce's semiotic theory. The third stage was seeking additional information through an interview with informants to compare the interpretation results using analytical methods. The fourth stage, making Focus Group Discussion (FGD), produces alternative information that is not obtained by analysis methods and interviews.

## RESULTS AND DISCUSSION

### Madurese Batik Overview

Batik techniques existed long before the era of the Islamic Mataram kingdom. However, the term "*batik*" has only been known since the 18th century through writings made by VOC people (Kusrianto, 2021). From the point of view of the communication process, a batik cloth is a medium for sending messages from the batik maker. For example, *Pesisir* 'Coastal' Batik is synonymous with symbols of marine animals or fishermen's lives as the inspiration for the motifs. Meanwhile, *Mataraman* Batik or Palace Batik with geometric motifs symbolizes harmonization based on the philosophical values of Javanese culture, which refer to spiritual values.

Technically making batik is passed through four primary stages. The first is to draw or paint the pattern using a canting filled with wax/liquid wax on a white cloth. The second stage is dipping the batik cloth in the dye—next the stage of "*pelorotan*" or soaking in hot water to remove the wax. The last stage is locking the color or "fixation" with a unique solution so the color does not fade.

Madura Batik has various types depending on the difficulty of making, the quality of the product, and other aspects such as the pattern of the motif. A piece of Madura Batik cloth is made with each skill. The more complicated motifs and the brighter colors on the batik cloth are implicated in the selling price. This occurrence is because the manufacturing process is quite long and requires many stages to perfect it (L. S. Triandika, 2022). For the Madurese people, batik is a culture that has been passed down from generation to generation, where the motifs are free and One of the centers for producing written batik on Madura Island, namely Tanjung Bumi, even has a color-locking or fixation method with the term "*gentongan*", namely soaking batik using an organic liquid mixture into a clay vessel/barrel. Locking the color is carried out for several months until the natural coloring process occurs on the fabric.

Currently, the coloring process for Madura Batik uses two types of coloring: chemical and natural/organic (Umam et al., 2017). Batik with chemical colors tends to have bright colors and strong color contrasts. In comparison, organic coloring is pale. Regarding the coloring process, organically processed batik requires a longer processing time than chemically processed batik. Madura batik is known for its distinctive color character, namely the dominance of red, yellow, green, and blue. Each color has its representation of the meaning; for example, Red symbolizes the solid and hard character of the Madurese people (Soelistyowati et al., 2023); Green symbolizes the religious color in which several Islamic empires were founded and developed in Madura; Yellow symbolizes the grains of the agricultural population; Blue represents the color of the sea that surrounds the island of Madura (Suminto, 2015).

The inspiration for the creation of Madura Batik motifs comes from the state of nature and the surrounding environment. The profession of the Madurese, which is synonymous with being a sailor and a farmer, also influences the inspiration for the creation of motifs. However, some motives are influenced by conditions of cultural acculturation or influences from foreign cultures, for example, the influence of Chinese culture, the Middle East, and even European culture (L. S. Triandika, 2021).

Currently, there are two types of Madura Batik motifs: classic traditional batik motifs and contemporary or modern batik. The classic batik motif pattern is used as a standard or template for



the motif pattern (A, 2022). The classic batik pattern consists of three types: *Mataraman* Batik or Palace Batik, *Saudagar* Batik, and People's Batik (Kusrianto, 2021). Meanwhile, contemporary batik is a variety of motifs deliberately changed by mixing and matching new motifs with classic motifs. There are types of *Pesisir* Batik, which are identical to Madura Batik because they have free or asymmetrical motifs (Rahayu, 2020). The *Pesisir* Batik pattern has a strong influence on cultural acculturation, the reason being that the coastal area is the gateway for foreign cultures. Fishermen in coastal areas also bring foreign culture because of interactions with fishermen from other areas.

### **Sumenep Batik**

The center for batik artisans in Sumenep Regency is in Pekandangan Barat, in the Bluto District area. Several batik production houses double as batik boutiques. The batik production house carries out the production process from start to finish. The surrounding community is employed according to their respective expertise (L. S. Triandika, 2022). This phenomenon differs from the Tanjung Bumi and Klampar Pamekasan centers, which carry out the production process in a relay between houses according to their expertise. For example, some houses only have batik skills, and some only do the coloring process. Thus, in one process, the production of batik cloth will move according to the order in which it is made.

The development of Sumenep Batik has the same historical timeline as batik in other areas of Madura Island. Allegedly introduced by royal officials using batik from the land of Java (Suminto, 2015). Developed from the Hindu-Buddhist era to the modern era; the character of the motifs of Sumenep Batik is influenced by various types of batik, both Palace Batik and Pesisir Batik (A, 2022). The emergence of Sumenep Batik was allegedly marked by the entry of Singasari culture when Wiraraja was appointed as the ruler of the Sumenep region. Wiraraja was an important figure in introducing batik to Sumenep (Steelyana & Tahir, 2020; Suminto, 2015). However, there has yet to be a definite reference in the form of manuscripts about the origins of the Sumenep Batik. Sumenep Batik references generally come from folklore or oral narratives from cultural observers and historians. Most of the folklore originates from folklore rooted in Javanese folklore.

The motifs and coloring of Sumenep Batik can be easily distinguished because of the strokes of the *canting*, which depict images that tend to be sloppy or asymmetrical so that they look more original than batik from other regions. Batik, with structured motifs, provides an opportunity for Madurese painters to convey creative art (Rifa'i, 2007). This motif differs from the character of the *Mataraman* or palace batik motifs which emphasize their geometric character and the application of *sogan* colors.

Based on the narrative of one of the Madurese Batik artisans, Lestari Puji Rahayu, she said that the dominant character of the Sumenep Batik motif comes from the inspiration of plant parts such as seeds, leaves, and roots (Rahayu, 2020). Then, the dominant color character of Sumenep Batik is simple and naturalistic but has bright shades. The dominant colors of Sumenep Batik include red, dark red or orange, dark blue, dark green, black, and white. The colors used in Sumenep Batik are dyes derived from natural dyes (A, 2022).

Sumenep hand-written batik differs from other regions, such as its pattern and color characteristics. The making of Sumenep Batik is not as smooth as batik from Java, especially the motifs. This data is a representation of the harsh environment of Madura and the character of its people, who are firm and courageous (Suminto, 2015). along with the times and market needs. One is the emergence of batik motifs that adapt to environmental developments or contemporary batik. The emergence of contemporary batik tends to confuse consumers because the motifs in contemporary batik adopt various motifs from other regions (Karsono, 2015).

### **Acculturation of Religion and Local Culture in Sumenep Batik Motifs**

It has been explained before that there are two kinds of Sumenep Batik motifs: traditional classic and modern or contemporary (A, 2022). Currently, the development of dominant motifs leads to modern types of motifs. The variety of modern batik motifs has advantages because it is

considered capable of accommodating a variety of new motifs combined with classic traditional batik. The concept of acculturation can refer to various cultural influences, but in terms of originality, it needs to be stronger because the actual influence of cultural aspects may not be present in Sumenep. Another drawback of modern batik is the too-fast dynamics; the indication is the variety of patterns that can appear and disappear just like that. Modern batik raises an identity bias because it can have similarities with batik patterns from other regions (Rahayu, 2020).

Cultural acculturation is something that cannot be separated from the context of the development of the *Nusantara*. Many new things emerge from the acculturation process, such as culture, art, and social order. One form of cultural acculturation can be seen in the results of heritage in the form of artifacts, both in the form of works of art and architecture in an area. The process of acculturation then cannot be separated from the development of Sumenep culture, which develops with changing times. Batik has become a medium for cultural acculturation because, in its pattern, the motifs reflect various patterns, motifs, and colors that represent developing cultural influences. The development of Sumenep Batik, in general, has the same historical timeline as written batik in other areas of Madura Island.

Sumenep Batik first appeared in the era of the Singasari kingdom, then developed in the era of the Islamic sultanate, where the Sumenep region became part of the Islamic Mataram sultanate. The Sumenep area was first opened as a regency by Ario Adikoro Wiraraja, who ruled in the 13th century. Wiraraja is a Regent formed and appointed by King Kertanegara from Singasari (Steelyana & Tahir, 2020). However, it is still being determined whether batik was brought to Madura Island, especially Sumenep, by royal servants in power or because of the transfer of batik makers from Java Island to Madura Island. During this period, the painting technique with liquid wax was not yet known as "batik" (Kusrianto, 2021). Then the pattern of Sumenep Batik motifs continues to grow along with the change of rulers on the island of Java.

Various historical heritages marked the arrival of Islam to Madura Island around the 14th century. Islam itself entered by sea, evidenced by the many burial sites of Islamic propagators near the coast of Madura Island (Maulidi et al., 2021; L. S. Triandika, 2021). Islam entered Sumenep starting in the era of the 13th Sumenep Regent named Jokotole. Jokotole started to embrace Islam which was broadcast from Giri Kedaton Gresik (Murwandani, 2007). In this period, a relationship was established with the Mataram Sultanate and brought the influence of existing *Mataraman* Batik. One is the *Parang* motifs worn by the nobility in Madura then (Suminto, 2015). The pattern of the *Parang* motifs reflects the geometric elements of *Mataraman* Batik, which symbolizes the harmonization of regular life patterns. This geometric element can still be seen applied in various motifs of Sumenep Batik, especially in contemporary batik (Suminto, 2015).



Figure 1. Sumenep Contemporary Batik Geometric Pattern



Figure 2. The Stylization Process of Bird Motifs

The influence of the Sultanate of Mataram can also be seen in the carving patterns at Karduluk Sumenep (carving centers), which bear similarities to Jepara carving patterns. However, the Karduluk carvings more closely depict the Madurese character, namely the sculptural forms that are firm and straightforward, and the colors are striking. Like the art of carving, Sumenep Batik is influenced by the same conditions due to the impact of cultural acculturation.

Since the arrival of Islam in the era of Jokotole, *pesantren* have sprung up, founded by Islamic figures as a means of preaching. Thus, gradually the Islamic Shari'a affects the existing rules. During this period, cultural hegemony rooted in Islamic religious law also significantly influenced various cultural entities in society. The influence of Islam then shifted the order of people's lives so that culture and traditions changed, including the rules for making batik motifs or even creating a variety of new motifs. Madurese Batik, especially Sumenep Batik, has adopted many Islamic principles. As always, there are parts of plants, namely roots, flowers, leaves, and seeds. Various patterns of motifs in the Islamic era, both in Java and Madura, developed with decorative plants that tended to be more developed (Hani'ah, 2021).

Islamic influence influences the creation of motifs that represent the embodiment of living things. Islamic teachings prohibit the existence of the embodiment of creatures, so a stylization process must be carried out from ornaments in the form of living objects (Sandiantoro, 2015; Yunianto, 2018). Stylization is reducing or simplifying objects to stylize a natural form into another resembling one (Yunianto, 2018). Adi Kusrianto explained that the ornaments made by batik makers could be in the form of flowers 'kembhang', motifs depicting poultry, land animals, butterflies, shrimp, and other marine animals (Kusrianto, 2021). However, the depiction of the original form of living things, such as animals, is certainly contrary to the teachings of the Islamic religion, which prohibits the appearance of animals in something used in human life.

The Islamic rules on batik can be based on Rifa'iyah's view of batik. Ahmad Rifa'i preaches Islam through culture. Stylized elements of motifs in the form of living things are the core of Rifa'iyah's batik teachings (Kusrianto, 2021). The direction of Sumenep culture also changed according to the transfer of power that controlled the Sumenep area. Colonial architectural styles also influence the architecture of Sumenep's buildings. The Sumenep Palace, the Sumenep Grand Mosque, and the Tomb of Asta Tinggi were built when the VOC controlled Sumenep. At that time, the Sumenep government was dominated by the VOC's role in government and royal symbols, which strongly influenced colonial culture (Ahmad, 2021).

In the Sumenep Batik variety, colonial cultural influences are represented in floral motifs. The motif called "Buketan" is a decorative variety in the form of a flower arrangement or bouquet. The development of the "Buketan" motif from the 1900s until now is still widely liked by the public (Suminto, 2015). The variety of Sumenep Batik motifs is also influenced by *Pesisir* Batik that developed on the north coast of Java Island, which is a blend of *Saudagar* Batik and People's Batik. *Saudagar* Batik is a batik made by batik merchant, who are deliberately sold to the public. Meanwhile, People's Batik is a batik that was initially made for its own clothing needs but began to be traded because of its economic potential.

Historically, *Pesisir* Batik originates from batik produced outside the palace environment. *Pesisir* Batik is more complimentary in its pattern of motifs, so its characteristics are richer in patterns, symbols, and colors. Elements from outside culture influence the reason. *Pesisir* Hand-Written Batik motifs are heavily influenced by life around the coast (L. S. Triandika, 2021). *Pesisir* Batik tends to be dynamic in the development of its motifs because various aspects influence it.

The entry of the China on Madura Island influenced the creation of Sumenep Batik motifs. Starting from the Mongol Empire's era, which sent its envoy to Singasari in the 13th century (Hung et al., 2022). Then admiral Ceng Ho's expedition, where most of his men stopped in the Sumenep area (Al Qurtuby, 2009). The migrants are from the Hokkien tribe, traders who live up most of the port cities in the archipelago, especially Java Island and its surroundings (Widiastuti & Santoso, 2022). The arrival of China resulted in marriage with Madurese, who then settled in Madura.

The influence of Chinese culture influences in terms of color and figure elements in the Madurese Batik motifs. Red means joy and wealth, and purple means calm and loyalty. A bird-shaped mythological animal called *hong* also adorns the various patterns of Madurese Batik motifs. The *hong* bird motif is a motif found in various *Pesisir* Batiks. Mythological creatures that have been known for thousands of years in China are usually displayed in various styles, and there is no standard regarding their appearance (Suminto, 2015).



Figure 3. Representation  
Character of Pesisir Batik in  
Sumenep Batik



Figure 4. *Hong* Bird Motifs

Most of the Sumenep Batik does not have a specific name, which is used as a reference only for basic motifs or background motifs, which are then combined freely. The term naming motif can be derived from the name of the motif pattern only. For example, as in the “*Gih-Bigihan*” motif, the name is taken from the name of the background motif, which is a stretch of the coffee bean motif. The influence of the emergence of various contemporary batik motifs has further eroded the standard structure of the Sumenep Batik motifs (Kristina et al., 2017).



Figure 5. Motifs of *Gih-Bigihan*

Sumenep Batik is also simple, in contrast to the naming concept of batik motifs in the *Mataraman* Batik variety or Palace Batik which are rich in philosophical meanings. The concept of naming batik is so simple that it can refer to Batik Rifa'i, a *Pesisir* Batik full of Islamic elements. Rifa'i's batik gives simple names to each of her written batiks. The naming of the batik refers to and follows the visual formation of the motifs in it (Kusrianto, 2021).



Table 1. Elements of the Influence of Local Culture and Religion Acculturation in Sumenep Batik

Origin of Influence	Elements
The Hindu-Buddhist Kingdom	Hindu-Buddhist Kingdom introduced the technique of painting cloth with liquid wax, known as batik. The technique is thought to have appeared in the 13th century, marked by the influence of Singasari on Sumenep.
The Islamic Sultanate	The Islamic Sultanate gave rise to batik motifs that tended to be geometric and <i>sogan</i> color characters.
The Chinese Culture	Mythological animal characters in Chinese culture inspired the motifs and the dominance of red in coloring characters.
Pesisir 'Coastal' Batik	The use of bright and bold colors and motifs that tend to be asymmetrical are inspired by the surroundings.
The Islamic Elements	The stylization of the motifs and the naming of the motifs, many of the motifs have changed according to Islamic law, and animal-like patterns are avoided.

Table 1 shows that cultural acculturation began in the 13th century. This argument is strengthened by the existence of five elements of cultural acculturation. First is the influence of the Hindu-Buddhist kingdom, then the Islamic sultanate, the influence of Chinese culture, then the influence of coastal culture, and finally, the influence of religious elements that influence Sumenep batik motifs.

### Semiotic Analysis of the *Gih-Bigihan* Motifs

Referring to the two types of Sumenep Batik, namely classic traditional motifs and contemporary batik, the reference for semiotic analysis will be focused on classical, traditional motifs. The reason is that the traditional classic *Gih-Bigihan* motifs are more original and tend not to be influenced by market demand factors (A, 2022), which is different from contemporary batik, which dynamically follows market demand, especially in the variety of motifs and colors. Sumenep Hand-Written Batik with the *Gih-Bigihan* pattern is still being produced today. Batik with these motifs is then known as natural color batik because it uses colors that tend to come from the inspiration of colors.

Based on the classification of signs, there are three models of meaning, qualisign, sinsign, and legisign. Based on the meaning of qualisign, the batik motif illustrates that the pioneer of batik *Gih-Bigihan* wanted to highlight that this batik is a combination of local values and foreign (Chinese) values that are in harmony with the coastal character in Sumenep, which was inspired by the commodities of Sumenep residents in the form of coffee on the mainland and coastal residents through the colors of the sunset. The orange color in Chinese culture is known to have the meaning of social warmth and happiness among coastal communities, both those who seek life on land or in the ocean. This meaning can be understood through two other signs in the representamen aspect. The second is the sinsign model. In *Gih-Bigihan* Batik, there are two motif patterns; the first is that it resembles the shape of coffee beans, and then there are motifs that resemble vines. This motif reflects the inspiration for the motifs that come from everyday life. The sinsign meaning model wherein the batik motif is also found in the domination of the use of orange tends towards red to represent the color of the coastal batik character but can refer to the influence of the colour character of Chinese culture (Kusrianto, 2021). This phenomenon cannot be separated from the

history of acculturation of batik motifs previously mentioned, that the Chinese people who once lived in Madura had a concrete cultural impact. Suppose this motif is seen through the meaning of the legisign. In that case, the *Gih Bigihan* batik motif locally has been conventionally agreed to describe the warmth and happiness of the Sumenep people. Based on the author's interviews with several informants, they agreed that the colours and motifs of the coffee and vines illustrate the hope of warmth among the people of Sumenep.

Based on the classification of objects, there are three meaning models: icons, index, and symbols. In the interpretation model of the icon, there are two motifs resembling coffee beans and vines, both of which resemble the original forms found in everyday life. The images of coffee and vines and the orange color have the same references as natural objects in the life of the Sumenep people, especially those in the coastal areas. Thus the meaning of the icon can be understood by referring to the original object. Then in the meaning of the Index model, the two motifs, namely coffee beans, and vines, represent the element of simplicity which is the inspiration for most of the Sumenep Batik motifs, so they are displayed in the *Gih-Bigihan* Batik pattern. Besides that, as previously explained, the coffee and the orange color of the ocean sunset depict the warmth between the people of Sumenep in general. Therefore, researcher see that with this motifs, it is hoped that there will be causality between culture and social experience in real terms. Symbol, the color selection reflects the character of coastal batik, namely, red, orange, green, or blue (Wisesa, 2015). While the arrangement of the coffee bean motifs is neatly arranged sequentially; this can be said to reflect the geometric character of Palace Batik (L. S. Triandika, 2021).

The pattern of batik motifs represents the concept of interpretant meaning in the rheme model. In general, the variety of Sumenep Batik motifs emphasizes the character of plant parts compared to motifs originating from animal characters. Based on the results of the interviews, the seed motif is the background motif which will be combined with the *Bungkah* motif. Motifs inspiration appears spontaneously or comes from everyday life. In the dicisign concept for the *Gih-Bigihan* motifs, there is a background in the form of a stretch of grains resembling coffee beans, then vines as the filling motif. Most Madura Batik motifs combine a background pattern and a filled pattern known as "*bungkah*" which means tree. The "*latar*" (background) of batik is like soil, while the "*bungkah*" is a tree that grows above the ground, so in Sumenep Batik, the "*latar*" and "*bungkah*" motifs can be different without any standard. There is no primary reference or standard in combining various motifs in Sumenep Batik; for example, background A must be with motive B, and everything returns to the craftsman's creativity. In the argument interpretation model, the pattern of batik motifs originating from plant parts influences the implementation of Islamic religiosity elements. In Islamic rules, it is forbidden to depict creatures that have souls. Another element is the philosophy of planting simple motifs, for example, named because of the dominant motifs in batik (Kusrianto, 2013). The inspiration for the patterns in Sumenep Batik comes from everyday life. Meanwhile, the *Gih-Bigihan* motif is inspired by coffee beans. The coffee beans are arranged geometrically as an influence of the *Mataraman* Batik pattern. The Sumenep pattern recognizes the term composition, which consists of a group of "*latar*" which refers to the pattern of the motif that forms the background, then the "*bungkah*" pattern, which refers to the main pattern.

## CONCLUSION

Sumenep Batik is a batik with dynamically developing motifs. Social and environmental conditions influence its character. The first time it appeared in the history of the early rulers of the Sumenep area was in the 13th century when batik began to enter Sumenep. Until now, batik is still used by relatives of the Sumenep Palace in cultural processions. Based on the study's results, five elements of cultural influence have a role in shaping the various patterns of Sumenep Batik motifs. The first is the era in which the Sumenep area was still under Hindu-Buddhist influence, namely Singasari. In this era, batik cloth was brought by the authorities and their relatives to Sumenep. Second was the era of the Islamic sultanate, namely Mataram, where there was the influence of geometric patterns and the color character of *Sogan*. Third, the influence of Chinese culture inspired

the motifs and color characters, namely the *Hong* bird figure and the red or orange color characters. Fourth, there is influence from the variety of *Pesisir* Batik or People's Batik, where Batik Sumenep is influenced using bright and bold colors and motifs that tend to be asymmetrical. Finally, regarding the stylization of motifs and the naming of motifs, many motifs have changed according to Islamic law; naming motifs is also straightforward based on the name of the motif's appearance. Based on the semiotic analysis of the *Gih-Bigihan* pattern, it can be concluded that there are cultural and religious acculturation elements. This occurrence influences the influx of various cultural elements, including the Islamic religion, in the Sumenep area for hundreds of years. One example is the dominance of the figures of plant parts compared to the appearance of figures of animals or living things. This fact confirms that the various motifs of Sumenep Batik developed because elements of the acculturation process of culture and religion influenced them. Besides that, the combination of plants and orange colour also describes the warmth and happiness that are expected to always exist in the people of Sumenep Madura.

The variety of Sumenep Batik motifs is developing dynamically, and there are no rigid motifs patterns. The standard of the *Bungkah* motif, the background, and the character of the coloring are adapted to the needs of the batik maker. Batik makers can be creative according to market demand, even creating new motifs inspired by batik from other regions. The originality of the classic traditional motifs of Sumenep Batik is fading. The community as consumers or users is only focused on the aesthetic aspect. In contrast to batik from the land of Java, which tends to put forward philosophical meanings, for example, certain motifs are used in certain activities only so that the classic traditional motifs are maintained because of customary and cultural needs. In general, the phenomena that occur in the motifs of Sumenep Batik also occur in the Madura Batik variety. Literacy related to the variety of classic traditional motifs still needs to be improved. Special attention is needed in maintaining existence; for example, there is an effort to document various classic traditional patterns and examine the meaning of each motif.

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