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Sari Kenongo Batik Motif as the Identity of the Community of Kenongo Sidoarjo Village

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Abstract

This article reveals the philosophical meaning of Batik Sari Kenongo in Kenongo Village, Sidoarjo. The method used is descriptive qualitative analysis and data is collected by means of interviews, observations, and documentation. This article shows that there are various motifs that have different meanings, but the most distinctive batik motif in this area is Bayeman; Canese; and Betel Potato Flower which has a different philosophy. Based on these findings, this article concludes that the three motifs of Sari Kenongo Batik in Kenongo-Sidoarjo Village are closely related to the community and its environment, which reflects the livelihood and daily activities of the people of Kenongo Village.

Keywords: Bayeman, Cane Flowers, Sunduk Betel Flowers, Batik Sari Kenongo, batik motifs of meaning.

Abstrak

Artikel ini mengungkap makna filosofis Batik Sari Kenongo di Desa Kenongo, Sidoarjo. Metode yang digunakan adalah analisis kualitatif deskriptif dan data dikumpulkan dengan cara wawancara, observasi, dan dokumentasi. Artikel ini menunjukkan bahwa terdapat beragam motif yang memiliki makna yang berbeda, tapi motif batik paling khas daerah ini adalah Bayeman; Kembang Tebu; dan Bunga Sirih Sunduk Kentang yang memiliki filosofis yang berbeda. Atas dasar temuan tersebut, artikel ini menyimpulkan bahwa ketiga motif Batik Sari Kenongo di Desa Kenongo-Sidoarjo terkait erat dengan masyarakat dan lingkungannya yaitu mencerminkan mata pencaharian dan kegiatan sehari-hari dari masyarakat Desa Kenongo.

Kata kunci: Bayeman, Kembang Tebu, Bunga Sirih Sunduk, Batik Sari Kenongo, makna motif batik.

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Introduction

Batik is one of the cultures inherited by Indonesia's ancestors. Batik is an art that is painted on cloth using materials in the form of heated nights and tools in the form of canting with small and pointed ends. Batik itself has many techniques in its production, but what is characteristic of batik itself is the manufacturing technique in the form of writing techniques. This is because the manufacturing process requires a lot of energy and time which makes the value of batik itself more distinctive or of high value. Written batik is also a distinctive point because it is the first time batik is made, namely by using the writing technique.

Batik was initially known in Java, especially Solo and Yogyakarta, because in these areas there was a palace government that is still ongoing today. With these conditions, batik extends to the coast of Java Island. The widespread use of batik by the community is also due to the community's need for 3 main needs, namely clothing, food, and boards. Batik is a type of clothing that meets the needs of people's clothing.

Sidoarjo is one of the coastal areas flanked by a river that empties into the sea and is relatively close to the sea, so it is called a delta city. It can also be said that Sidoarjo is included in the coastal area because it is close to the beach. Batik also develops in the Sidoarjo area, especially in the Jetis and Kenongo sub-districts called Jetis Batik and Sari Kenongo Batik. The two batiks have different motif peculiarities.

Sari Kenongo Batik has many different motifs, but what is typical of Sari Kenongo Batik is 3, namely Cane Flowers, Sunduk Potato, and Bayeman. So a research was conducted with the title Revealing the Meaning of Kenongo Batik Motifs as the Identity of the Kenongo Village Community.

Method

The study in this article uses a descriptive qualitative analysis method. Descriptive Qualitative Method where data is obtained by interview, observation, and documentation methods. The data analysis carried out is by the Content Analysis technique. In content analysis, data is filtered to look for words, phrases, or concepts that often appear to be analyzed for their meaning. The research was conducted in Sidoarjo, precisely in Kenongo Village and Sarirogo Village, Tulangan District. The subject of the research from the owner of Batik Sari

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Kenongo is Mrs. Lintang who has developed a Batik Sari Kenongo business. The object is Batik Sari Kenongo which focuses on the meaning of the motifs in Batik Sari Kenongo.

Results and Discussion

Sari Kenongo batik is a typical Sidoarjo batik that coincides in Kenongo Village, Tulangan District. Batik Sari Kenongo itself has been managed for 2 generations. The beginning of the establishment of Batik Sari Kenongo was because the mother of the owner of Batik Sari Kenongo named Mrs. Lintang worked at Batik Kartini owned by someone. In 1997, Batik Sari Kenongo began to be established. This is because the owner of the Batik business Kartini died, which finally Mrs. Lintang's mother made her own batik business. Finally, in 2015 Mrs. Lintang began to develop wings in Sarirogo Village, Sidoarjo District.

The taking of the name Batik Sari Kenongo itself actually does not have a specific meaning because the taking of the name of the batik brand is done spontaneously and suddenly. Starting from the submission of a brand name facilitated by the Sidoarjo Government Office which requires not to use a brand name of a product that is already owned by another business. Finally, Mrs. Lintang proposed 3 brand names, one of which is Batik Sari. The name "Kenongo" is taken from a business place that coincides in Kenongo Village, Sidoarjo. From this, the community began to call it "Batik Sari Kenongo".

A. The Meaning of the Sari Kenongo Batik Motif

Batik is an art in which motifs are engraved that are the core of the meaning or philosophy of batik itself. Each batik made, of course, has its own motif. These motifs have a different meaning or philosophy. Batik Sari Kenongo actually has many diverse motifs. The motifs produced in addition to the form of plants and animals, there are also geometric shapes, namely there are straight lines that form a rectangular plane, circle or other regular shapes. Motifs produced from a variety of plants, animals and other forms of batik "Sari Kenongo" still use the surrounding environment as a source of inspiration for making batik motifs.

The main motif was made by Mrs. Lintang herself. According to Mrs. Lintang, revealed during an interview on Wednesday, October 16, 2024 as follows: "Each apprentice produces 5 batik motifs at once, while the number of apprentices at my place is 14 children. Coupled with 1 group must produce 15 motifs. This alone has seen a range of 100 motifs in one month. However, the results of the intern's motif cannot be separated from my supervision, the intern

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becomes an intermediary for me to pour my inspiration into batik motifs". This shows that in a span of one month it has produced many batik motifs with the help of workers and apprentices, but still with motif design consultation to the owner of Batik Sari Kenongo, Mrs. Lintang.

The distinctive characteristics of Batik Sari Kenongo itself are 3, namely Cane Flowers; Potato betel nut; and Bayeman. The reason for taking these 3 distinctive motifs is because it is to differentiate from Jetis Batik which also coincides in Sidoarjo. As Mrs. Lintang said in an interview on Wednesday, October 16, 2024, "The motif of Cane Flowers, Potato Sunduk, and Bayeman, is actually my own patent motif. When compared to other batik motifs in Sidoarjo, they do not have patent motifs like me".

Jetis Batik actually does not have a patent motif used, but this batik has an advantage in the color of the batik fabric used. The use of striking colors such as red, yellow, blue, and green. The Jetis Batik motif itself is more in the direction of Madura style such as abangan and ijo-ijoan. Not only that, the Jetis Batik motif also has peacock motifs and typical Sidoarjo flora and fauna.

This of course has seen the difference in motifs between Batik Sari Kenongo and Batik Jetis. Sari Kenongo Batik emphasizes the patent motif that is always present in the batik motifs made, while in the Jetis Batik the motif used is more in the Madura style. Batik motifs are of course also inseparable from their meaning and relationship with society. Each motif certainly has a variety of meanings because each region certainly has its own motifs related to its region.

One of the typical motifs of Batik Sari Kenongo is the 'Bayeman' motif which has a meaning of reflection of the livelihood of the residents of Kenongo Village. The bayeman motif takes the characteristics of bayem by styling fibers from wild spinach leaf petals, because it has a symbol of fertility in Kenongo Village, where the majority of residents are farm laborers. There are still many people in Kenongo Village who have a livelihood as a farmer, so the owner innovates to make a bayeman motif that can be a characteristic of Kenongo Village.

In the typical motif of Batik Sari Kenongo 'Betel Flower Sunduk Potato' has a different philosophy. In this motif, Sunduk is interpreted as a skewer. The skewer is symbolized as a characteristic of Madura culinary culture, which is synonymous with satay. As is known, satay is a food served using skewers, so that 'Betel Flower Sunduk Potato' was born as a characteristic of the Sari Kenongo Batik motif. The 'Betel Flower' motif is used because in Kenongo Village there used to be many betel plants, which eventually betel flowers became the identity of

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Kenongo Village. The taking of the name 'Potato' also has a philosophy, potatoes are interpreted as the meaning of the economic welfare of the people of Kenongo Village.

Most of the typical motifs of sari batik are inspired by the surrounding environment, where growing plants is the main inspiration for making sari batik motifs. The livelihood of the Kenongo community, the majority of whom is a farmer who grows various food needs, including spinach as a source of life and survival, so that it becomes an inspiration for batik motifs.



Bayeman



Cane Blossoms



Potato Noodles

Pictures of Bayeman Batik motifs, Cane Flowers, and Sunduk Potato batik motifs

B. Batik's Relationship with the Community

Batik is a long history that is closely related to people's lives, both in terms of tradition, culture, and identity. Sari Kenongo batik in Sidoarjo is one example of batik that has a lot of meaning and is closely related to the people of the Kenongo area. In daily life, the residents of Kenongo Village carry out various activities to maintain harmony between each other.

The results of the meaning of the Sari Kenongo Batik motif reveal that each meaning of the Sari Kenongo Batik motif has a close relationship with the life of the people of Kenongo Village. The 'Bayeman' motif has a relationship with the livelihood of the people of Kenongo Village, namely farmers and farm laborers. This motif is taken from the form of styling fibers from wild spinach leaf petals, because it has a symbol of fertility in Kenongo Village. Meanwhile, the motif of 'Betel Flower Sunduk Potato', also has a relationship with the environment in Kenongo Village. Taking motifs from various elements or elements from the environment around the community. This can be interpreted that Batik from Kenongo has a close relationship with the life of the people of Kenongo Village. From this relationship, Batik

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Sari Kenongo can potentially become the identity of Kenongo Village. This is due to the taking of the Sari Kenongo Batik motif which uses various elements from the environment and activities of the Kenongo Village community.

Batik activities are one of the sources of livelihood for the residents of Kenongo Village. In its activities, it is usually used by housewives who become batik at Batik Sari Kenongo. Before the batik making activity in Kenongo Village, the activities of housewives only took care of the household. With the existence of the batik industry, this is an opportunity for housewives to become batik. This batik work is used as a side job by women in Kenongo Village to fill their free time, and there are also those who work as permanent batik makers.

This second relationship is very close, where batik is a medium that strengthens the sense of togetherness and mutual cooperation. Batik Sari Kenongo is able to improve the economy of the community in Kenongo Village by providing jobs to local residents. With that, batik makers, entrepreneurs, and consumers, together maintain the preservation of batik so that it is maintained as a cultural heritage.

Conclusion

Batik was initially known in Java, especially Solo and Yogyakarta, because in these areas there was a palace government that is still ongoing today. With these conditions, batik extends to the coast of Java Island. Especially Sidoarjo is included in the coastal area because it is close to the coast. Batik also develops in the Sidoarjo area, especially in the Jetis and Kenongo sub-districts called Jetis Batik and Sari Kenongo Batik. The two batiks have different motif peculiarities. Batik Sari Kenongo has many different motifs, but what is typical of Batik Sari Kenongo is 3, namely, Cane Flowers, Sunduk Potato, and Bayeman.

The 'Bayeman' motif has a relationship with the livelihood of the people of Kenongo Village, namely farmers and farm laborers. This motif is taken from the form of styling the fibers from the petals of wild spinach leaves, because it has a symbol of fertility in Kenongo Village. Meanwhile, the motif of 'Betel Flower Sunduk Potato', also has a relationship with the environment in Kenongo Village. Taking motifs from various elements or elements from the environment around the community. This can be interpreted that Batik from Kenongo has a close relationship with the life of the people of Kenongo Village. From this relationship, Batik Sari Kenongo can potentially become the identity of Kenongo Village. This is due to the taking

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of the Sari Kenongo Batik motif which uses various elements from the environment and activities of the Kenongo Village community.

It can be concluded that the Sari Kenongo Batik motif has a close relationship with the life of the people of Kenongo Village. Taking batik motifs is done by looking at the surrounding environment. Taking motifs from various elements or elements from the environment around the community. This can be interpreted that Batik from Kenongo has a close relationship with the life of the people of Kenongo Village. From this relationship, Batik Sari Kenongo can potentially become the identity of Kenongo Village. This is due to the taking of the Sari Kenongo Batik motif which uses various elements from the environment and activities of the Kenongo Village community. Batik making activities are also one of the livelihoods of the community in Kenongo Village.

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