

Motif Variety of Sasirangan on Martapura Riverbank Communities

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Abstract—The main focus of this research discusses the motif variety of Sasirangan fabric on Martapura Riverbank communities, Banjarmasin. The focus of the problem is the variety of basic motifs and functions of Sasirangan. The research method uses descriptive qualitative. The approach perspective used is interpretative phenomenology because of problems that are cross-sectoral and involve cultural facts. Data sources in the study include documentation and interviews with resource persons. The research findings show that Sasirangan was used to cure diseases that came from other realms. Sasirangan is used as clothes for everyday life by craftsmen or their supporting communities. The variety of Sasirangan motifs includes: 1). Floral, 2). Bayam Raja, 3). Turun Dayang, 4). Gigi Haruan and Diamond, 5). Kambang Kacang, and 6). Naga Balimpur. The function of Sasirangan is applied to the shape, material, color and motif. Sasirangan is not only used by the community but has also been used as school uniforms in South Kalimantan.

Keywords—variety, motif, function, sasirangan

I. INTRODUCTION

Sasirangan is a proud fabric of South Kalimantan people which has long been developing in South Kalimantan and is popular in its community. Sasirangan was originally popularized by craftsmen on the outskirts of the Martapura River. At that time, the visualization of the various basic motifs applied to making Sasirangan fabrics such as diamond motifs, fragrant dental motifs, tendrils, and so on. Furthermore, applied various types of motifs that are processed for the basic motif of Sasirangan fabric. Basic motifs in the form of flora and objects sourced from nature around the edge of the Martapura River. This fact has an effect on the name of the type of motif based on basic forms and variations. Some examples such as flora motifs are manifested in lotus motifs and fauna motifs that are embodied in the motive of fragrant teeth, butterfly motifs, and others.

In the past, Sasirangan was used as a daily outfit but was also used by the people of Martapura Riverbank as an object with magical powers, for example, it could cure *kapingitan* disease (a disease caused by an evil spirit). These forces are believed to arise through the form of Sasirangan motifs and the manufacturing process. The treatment process is carried out by people who are experts in using the Sasirangan cloth.

The use of Sasirangan from various motifs continues to grow because more and more home-based production begins to look at making Sasirangan fabrics. The prioritization of

mass production and commercial interests occurred after the practice of traditional medicine was replaced by modern disease treatment technology. Sasirangan is now a daily necessity in dressing like other ordinary Sasirangan. This cloth is no longer made only for medicine but is used to dress every day. As a consequence of this, the production of Sasirangan with the basic motif forms faster to become the orientation of its production. Rapid production is achieved through simplifying the work steps, such as the use of basic motifs and easily available materials in the coloring process. The development of a variety of Sasirangan motifs in the present has progressed. This is indicated by the inclusion of Sasirangan with machine technology or so-called printed Sasirangan. It began to develop in rural communities/settlements in paddy fields that were crossed by the river, even reaching urban areas.

The uniqueness of the Sasirangan motif is reflected in the shape, visualization of the motifs, the production technique, and the function of the Sasirangan for the people of Martapura Riverbank. This is the background of research interest to understand more about various basic, sacred and profane motifs. According to Hasanadi et al. [1], the existence of various motifs is part of the decoration. The existence of various motifs is an implication of the application of natural philosophy, namely "the vast world is a source of inspiration and knowledge". Ornaments are works of art drawn from the forms of flora, fauna, figurative, and geometric shapes. The decoration can be applied to two and three-dimensional media.

II. METHODOLOGY

The research method uses descriptive qualitative. The approach perspective used is interpretative phenomenology because of problems that are cross-sectoral and involve cultural facts [2]. Data sources in the study include documentation and interviews with resource persons. Data sources in the study include information / resource persons, written sources in the form of references that are relevant to research studies, archives and documentation [3].

III. RESULT AND DISCUSSION

Sasirangan is the name of a local fabric that uses the original dyeing system in its processing. This fabric production has long developed in South Kalimantan before the Dutch colonial era, estimated around the eighteenth century or around 1802 together with the development of

fine arts such as crafts. This craft is done by people who live on the riverbank. Sasirangan fabric is made using colorants in nature such as turmeric for the yellow one. In its development, the use of fabric dye is now being used a lot because of the time efficiency factor in its manufacture, especially when many orders come. Previously, Sasirangan was intended for healing from diseases that came from spirits. Sasirangan is in the form of bahalai fabric and “dragon in the sky” patterned and is used to cover the body of the sick person.

Based on the narrative of Sasirangan fabric craftsmen, it was stated that in the past this fabric was a sacred fabric. This fabric used as a (magical) treatment comes from Amuntai, North Hulu Sungai Regency, precisely in Sungai Tabukan Village, Sungai Pandan District (Tariyah, interview 2018). The initial place for fabric making is no longer available. Fabric making is carried out unless there are orders and will be produced by several families. At present, Sasirangan is set to be used as official uniforms or clothing, both in formal and informal events. In various regions in South Kalimantan, there have been many Sasirangan industries both large and small, which sell Sasirangan fabrics with various latest sizes, types, and motifs.

The production of Sasirangan in the past until now has hardly changed. At first, until now most were done manually supported by community home industries on Martapura Riverbank. The process of making Sasirangan fabric is carried out in daily activities, then sold alone in the house or put into the shops of the souvenirs and given the brand by the store. From time to time the manufacturing process continues to be refined according to the development of time (interview Supandri, 2006).

A. Various Sasirangan Fabric Motifs

Sasirangan fabric crafts in South Kalimantan reflect traditional elements and renewal. These elements consist of unique elements (typical of regionalism) but also contain many similarities with other regions in Indonesia. Formerly Sasirangan with animal motifs were very numerous, but in subsequent developments, the motifs and varieties of Sasirangan were equipped with various kinds of modern motifs such as the motif of the Banjarnese house, writing or letters, and the shape of the desired object. The motif of Sasirangan in the Martapura Riverbank uses a variety of creative forms. The various forms used in Sasirangan motifs include.

1. Lotus Flower

In this motif variety, Sasirangan fabric producers usually take the example of a budding lotus flower. In Banjarmasin, lotus flowers always grow in rivers and puddles under a dead house or the water does not flow anymore. This motif variety can be seen in the following picture:

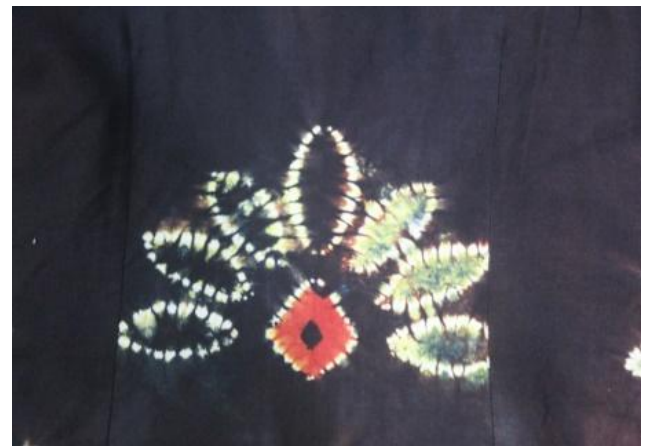


Fig. 1. Florals

2. Bayam Raja

The variety of motifs of the king's spinach has a specificity that is there are many curves from the beginning to the end and can form the teeth as well as circles or triangles. For the shape depending on preference or order. This motif variety can be seen in the following picture:

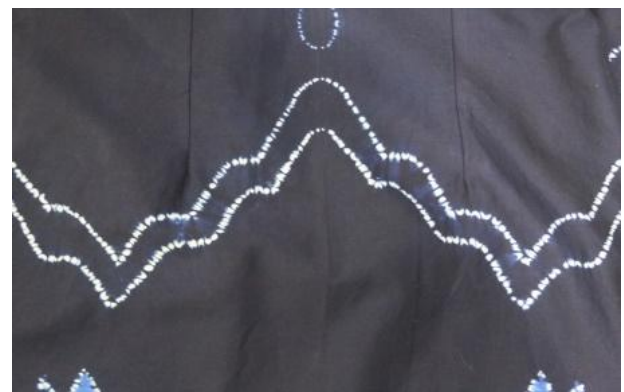


Fig. 2. Bayam Raja motif

3. Turun Dayang

On this motif, the technique is used to straighten a straight position and from the bottom up to the top. Thickness and the number of lines adjusted to taste and usually with an odd number. This motif variety can be seen in the following picture:



Fig. 3. Turun Dayang motif

4. Kambang Kacang

This motif has a characteristic where the ends are circular and can also face each other or line in the same direction. This motif variety can be seen in Figure 4.



Fig. 4. Kambang Kacang motif

5. Gigi Haruan and Diamond

This variety of motifs is taken from the name of a fish called *Haruan* fish or cork fish, which is one of the favorite fish of the Banjar community. These fish are usually black and have sharp and sharp teeth. The characteristics of the tooth of *Haruan* fish are taken as one of the Sasirangan motifs which means meaningful sharpness. While the variety of diamond motifs symbolizes a beautiful, has good behavioral meaning, courtesy, and virtue. This motif variety can be seen in the following picture:



Fig. 5. A Motive for a Tooth and Diamond

6. Naga Balimbur

The variety of Naga Balimbur motifs is a wavy line that is arranged regularly and repeatedly in a symmetrical manner so that balance and unity can be realized. The application of one type of motive creates a monotonous impression, but it does not appear to be a form of contradiction. This is because what is presented is only a wavy line, namely the Naga Balimbur motif, which creates a harmonious impression. This motif variety can be seen in the following picture:



Fig. 6. Balimbur Dragon motif

B. Motifs, Meanings, and Functions of Sasirangan Fabrics.

Basically, the motif has a function as a decoration on various types of fabrics such as silk, semi-silk, and cotton. The meaning of appearance on cloth is not just a more beautiful and attractive form of the original fabric form, but sometimes its appearance has another role, namely having certain symbols, especially as an element of harmony, maturity, authority, and reflection of the surrounding environment. The forms of various motifs that have symbolic value tend to be applied to a variety of fabric motifs, such as Sasirangan fabric, batik, woven fabric, etc.

The manifestation of motifs on Sasirangan fabric that is religious is closely related to human beliefs that assume that the motif has meaning. Besides that, the motive on Sasirangan also contains spiritual values, material values, and can function as a cover and beautify oneself and pride in an area especially the people on Martapura Riverbank. The motif becomes an element in an object or clothing. For example, Sasirangan in its embodiment will have a different motif due to a touch of the motif. The formation of a variety of motifs certainly cannot be separated from the elements of motifs and patterns. Thus, the presence of a motive with all its applications will always be related to the terms of the motif and pattern whose variations are in accordance with the demands and developments of the times.

Based on that discussion, it can be understood that various kinds of Sasirangan motifs are human creations in the form of images that are used to decorate a cloth, with certain aesthetic considerations with the aim of beautifying or having certain symbolic meanings so that decorated objects become more beautiful and interesting. Based on this description, it can be concluded that various motifs are based on elements of motifs and patterns. Whereas the factor of the application of various motifs to an object or equipment always considers several things, namely the form, composition, balance and meaning and function of the

shape of the fabric itself, so as to create a harmonious and aesthetic value.

The manifestation of a variety of motifs on Sasirangan as a distinctive fabric of South Kalimantan has diverse meanings. In general, the variety of motifs made by an artist must be adjusted where the variety of Sasirangan motifs is applied. Thus, the variety of motifs will look beautiful and precise function. As is the case with Sasirangan fabric seen in Banjar Regency, South Kalimantan. The application of motifs on Sasirangan fabric is basically an abstraction from the nature of plants and animals that are widely found in the area of South Kalimantan. Conceptually the motif is applied to the bottom and sometimes the motif is applied to the edge of the fabric, but still in relatively small amounts. Many motifs are also applied to the middle and bottom of the fabric.

An artist is very concerned about how to arrange and mix colors in a variety of motifs so that there are no unwanted forms of motifs or colors. The embodiment of the variety of motifs on Sasirangan fabric never leaves unity and aesthetics. As for the various forms of Sasirangan motifs produced by craftsmen in Martapura Riverbank in the form of various plant motifs and animal ornaments. Whereas geometric ornaments and decorative ornaments were not found in this study because they were not produced.

C. Functions of Various Sasirangan Motifs in Martapura Riverbank

Sasirangan is a typical South Kalimantan motif fabric whose main purpose is not just clothing. Sasirangan also has a sacred function that is related to magical-religious such as curing a disease that cannot be cured by doctors and is only trusted by its supporting community.

As for clothing material, Sasirangan is a fabric with a variety of motifs that are usually made by means of flushing using fabric dyes according to the tastes of craftsmen. People who wear Sasirangan cloth are generally people on Martapura Riverbank. At present, in addition to being a uniform and everyday outfit, people have made Sasirangan as a distinctive cloth and intended for souvenirs or gifts. As

a uniform, it has become a school's obligation to wear uniforms on certain days, as well as offices and other agencies. In general, Sasirangan is used for office clothes on Friday.

According to Saripah, a Sasirangan craftsman explained that in the past most of the people on the Martapura Riverbank believed that Sasirangan motifs had certain powers. The strength is believed through a variety of motifs in the fabric. The embodiment of the motive is that there is a middle part of the fabric that has a motive that can only be read by creatures outside of us (interview Abdullah. 2018). Also stated that cloth is made and used in a limited way because it is only used for disease treatment ceremonies or used only at certain times.

IV. CONCLUSION

The variety and motifs of Sasirangan, the colors used and the manufacturing techniques currently have developed. The shape of the variety of motifs has been transformed into modern motifs such as mixed motifs that bump into each other so that it looks crowded. Motif colors that are applied are more varied with dyes from the factory that are easier and more practical in the use of making. Sasirangan currently has a more loose function such as used for souvenirs for guests who come to the city of Banjarmasin or South Kalimantan, as a mandatory uniform for agencies in South Kalimantan every Friday, as well as for clothing needs every day. Sasirangan producer and craftsmen and Sasirangan fabric shops and boutiques are found everywhere, especially in Banjarmasin. There has even been a Sasirangan Village that specializes in selling Sasirangan with various forms of motifs, both modern and basic.

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