

# Values of Local Wisdom in *Dlongop* Batik Motif

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**Abstract**— The development of traditional batik is created and lifted from the roots of Indonesian culture and nature, of which is rich in local wisdom described in the motif. Discussing the development of traditional motif is similar to talking about values. Local wisdom in the development of traditional batik is derived from the phenomena developed in the community, such as certain areas that do not have the local characteristic (originals), or the area has its own distinctive motifs, local culture containing the regional character, and consumer's interest in batik (commodity). One of the developments of traditional batik motif that is expected to become a local identity is *Dlongop* motif batik. Based on the research that has been done, *Dlongop* motif contains the value of local wisdom described in decoration and overall design. The development of this *Dlongop* motif describes the ideal community life order for the local community. *Dlongop* motif contains a message about a superior, good, and useful human being, and not just *ndlongop* (daydreaming, fantasizing).

**Keywords:** local wisdom, batik, *Dlongop*

## I. INTRODUCTION

As one of the cultural heritage, Batik should be preserved and developed by all parties, whether society, government, institution or related institutions. The involvement of higher education institutions is also essential, especially related to the field of fine arts and design, because batik handicrafts in various forms and embodiments have artistic and design values that are needed to be developed according to their roles and functions. The efforts of developing crafts are expected for the sustainability of the craft itself and the existences, and positive contribution to the life community [1].

Along with the society's appreciation of batik, batik continues to increase and its role acts as a functional art and craft products that have high economic values. Moreover, it is produced according to the market demands. Even in various regions in Indonesia, batik is developed as a commodity that becomes the identity of the local area and is part of the object of tourism development.

The desire to bring and develop the typical batik of the certain area sometimes cannot be realized. This is due to the weak ability of artists in improving productivity (especially in improving quality and developing products), developing product marketing, and limited production technology [2].

One area that develops batik with a distinctive motif is Sukosari village, Kasembon district, Malang regency, Indonesia.

Mothers who become members of a batik handicraft group are eager to develop and popularize the unique batik motif from Sukosari. Based on observations done in 2013-2015 (in a Community Service performed by our team), this effort has not been developed due to the limited ability of prospective craftsmen in Sukosari village to develop motives. For that required the role of various parties, one of which is the involvement of higher education institutions to guide and accompany until the typical motifs of Sukosari batik can be realized.

## II. METHOD

This research used research and development method. Data were collected through observation, interviews, and documentation. The observation was done by directly visiting to Sukosari village in Malang Regency in order to know the nature, potential of the region, and daily life of the community. Interview and discussion were conducted to gather information about existing human resources (HR), government support for village development, artists' desires, and difficulties encountering in typical batik development. The interviewees were the heads and members of batik groups in Sukosari and some local village apparatus. The documentation was done to find out the motifs that have been made before in Sukosari and the motifs from other regions, so that, it can be said that there is a varied motifs.

The designing steps are begun with making some design sketches manually. Then, the design was edited using Coreldraw program and processed it into several compositions. The design was made in several alternatives, considering the stamped batik technique and the ability of the manufacturer. *Canting* is a tool made from a copper plate with various sizes, shaped like a stamp with a tread plate edge in accordance with the desired batik motifs. The design is divided into two namely the basic design of the motifs and the design of the combination of basic design [3].

The basic design motif is a design that only describes 1 shape, in this case, it is in a form of durian flowers, durian flower buds, and durian itself. The design of the combination of the basic design that is merging some basic designs with a certain composition, so that producing an intact motif. The result of combination designs includes *Dlongop* motifs, *Dlongop* buds, and *Duren Sinigar*. The next stage is to carry out training on the implementation of design, including the stage of presentation,

demonstration, and practice of batik according to the design that has been made. At the presentation stage, it is explained about the motifs, materials and tools and how to use them, the pattern of stacking motifs, and staining. The presentation includes the preparation of materials and equipment and their usage, motifs application with particular stacking patterns, and color application. The final stage is the evaluation of the application of the overall designs.

**III. DESCRIPTION OF MOTIF *DLONGOP***

In Indonesia, batik was originally known as handicraft products from Javanese society [4]. Java is considered as the center of batik and its existence is scattered almost in every region. Batik is a painting or drawing on *mori* (kinds of fabrics) made using a tool called *canting*. Batik producers make batik or *batikan* in various motifs and have special properties owned by batik itself [5].

Motifs are defined as patterns. Batik motif can be interpreted as a pattern or style, or series of decorations that are applied to batik products [6]. Generally, in batik, decorations are arranged into motifs describing certain symbols related with beliefs and philosophy of life, and or the natural wealth of the local area. A symbol is something that, by mutual agreement, is considered to represent or remind a larger entity. The form shows more than its symbol means [7]. The most widely used form is the depiction of flora and fauna (e.g. butterflies, birds).

The beauty of *Dlongop* (durian flower) has inspired the villagers of Sukosari Village, Kasembon District of Malang Regency to make it as a motive and elevate it to local identity and characteristic of their batik production. Through the *stylation*, *Dlongop* and *Dextop* buds were created. Some motif designs developed from the form of durian flowers (*Dlongop*) are shown in Fig. 1.

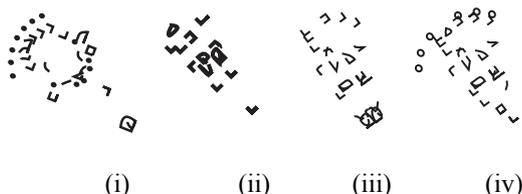


Fig. 1. The basic design of the durian flower shape

Durian flowers called "*Dlongop*", the complete structure of flower consists of flower petals, flower crowns, and stamens with pistils at each end. Stamens on *Dlongop* are numerous but in this research, the design made only consists of 6 to 9 strands.

In the first design (fig. 1 (i)), the flower crown is described similar to the original form; flower petals are not shown, only the long stalks. Side-by-side stamens are composed by 9 pieces and 7 stalks made longer to exceed the crown of flowers while 2 shorter stems are put on each side. Stamens are arranged at regular intervals and are not coincidental. While the stamens appearing at the front is described as many as 4 pieces, located in the middle of flower petals. The pistil is depicted as a circle, placed on each stamen.

In the second design (fig. 1 (ii)), the crown of flowers is made in smaller size. The flower portion of the petals is described as a

tube, at the end of which appears stamens amounted to 7 pieces. Flower stalk is made short with curved tip.

The third and fourth (fig. 1 (iii) and (iv)) designs describe the blooming durian flowers as sideways, equally symmetrical between the right and the left. The difference between the two is in the pistil and flower stalks. In the first design, stamen is portrayed in one direction while in the other three flower designs are described as symmetrical with *benangsari* pointing to the right and left symmetrically as well.

The design describes the flower buds of durian (*Dlongop Kuncup*) (see Figure 2).

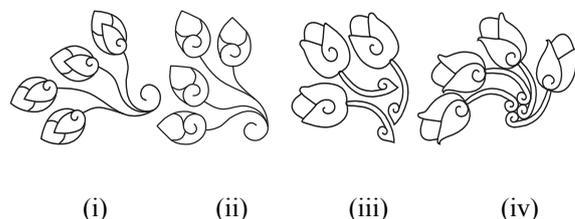


Fig. 2. Basic design of durian bud shape

All four above designs are developed from *Dlongop* buds that have not yet bloomed. In designs (i) and (ii), the flower bud shape is shown simply with different forms of filling. The shape of the bud described is still completely covered, visible from the pointed tapered jaw. In designs (iii) and (iv), the shape of the bud is more feasible and is described in the form of 3 flower crowns that are still closed but with the opening tip. The buds of the durian flower in *Dlongop* motif are illustrated in the form of a series that is united in the base and toss at the end, and facing upwards.

In its application, *Dlongop* and *Dlongop* buds motif designs can stand on their own and can be assembled to form a new design with the compositions of *Dlongop* and *Duxed* buds. Some alternative compositions are shown in Fig. 3.

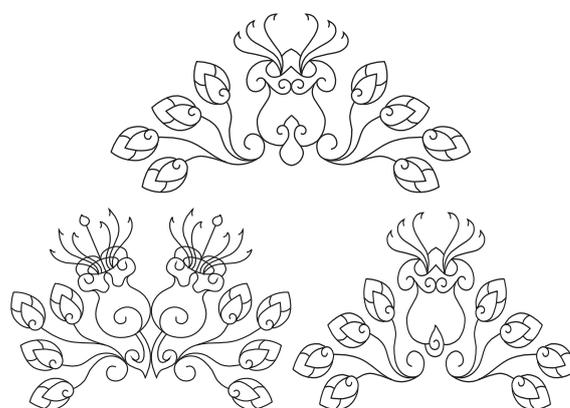


Fig. 3. Design combinations of basic motif durian flowers and a durian bud with a horizontal base pattern

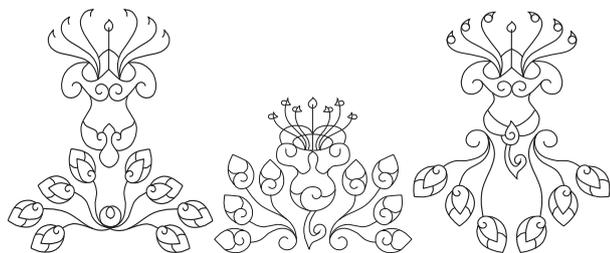


Fig. 4. Design combinations of basic motif durian flowers and a durian bud with a vertical base pattern

Apart from durian flowers, it is also developed a design that comes from durian fruit, which is shown in Fig. 5.

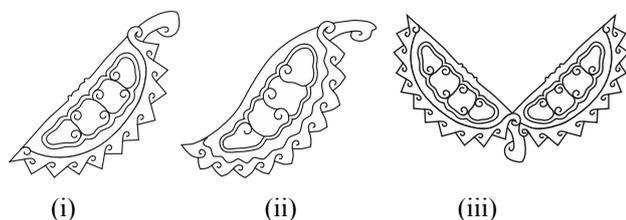


Fig. 5. Basic design of durian shape

In the first design (fig. 5 (i)), durian fruit is displayed in the form of a quarter section and side view so that the middle bone and fruit books remain visible. The middle part of the bone is made in line with a variation of the serration in the center, connecting to the stalk part. The shank shape is similar to the handle on the first design, tilted to the right.

In the second design (fig. 5 (ii)), durian fruit design is displayed similarly with the second design. Only the middle part of the bone of the durian is made curved in such a way, without serrations and continues into the fruit stalk. The shape of the fruit stalk is slightly different from the previous two designs, and overall this third design gives the impression of dynamic motion.

The third design (fig. 5 (iii)) illustrates a quarter of the opposite durian, is fused at the base and opens symmetrically 45° to the right and to the left at the end. The fruit stalk is placed at the base with an upright position.

From the basic shape of flowers, buds, and durian fruit, further they are compiled into a combined motif (see Fig. 6).

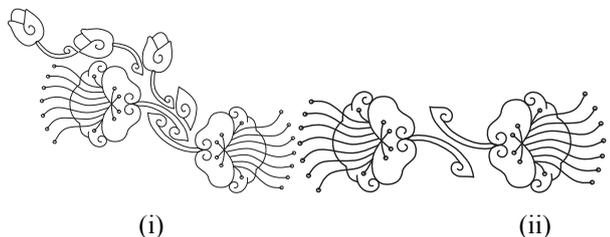


Fig. 6. Dlongop Motifs (Dlongop Buds and Dlongop)

In the left figure (fig. 6 (i)), the basic *Dlongop* motif is combined with the basic motif of the *Dlongop* buds with the arrangement following a curved line groove with a straight pattern. The two basic forms of the *Dlongop* motif are arranged with opposite and interlocking stalks, then on one part are placed

the order of the three basic shapes of the *Dlongop* bud motifs forming a curved line.

In the right image (fig. 6 (ii)), the two basic forms of the *Dlongop* motif are in equal proportions of size, arranged in opposite directions. Both flower stalks close together, with the direction of the tip of the handle facing outward. The second design pattern is also straight. Both motifs are designed as an organic motif. But, with the pattern of in such a way arrangement, the design can also be used as a motif on the *tumpal* or on the entire background fabric.

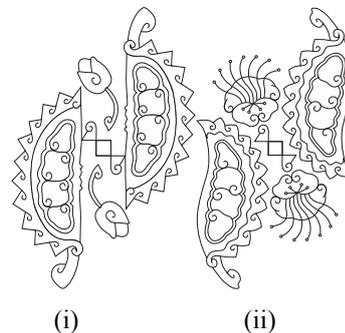


Fig. 7. *Duren Sinigar* Motif

*Duren Sinigar* motif is the result of a combination of basic design motifs *Dlongop*, *Dlongop* buds, and *Duren*. *Duren Sinigar* means a deliberately split durian, not a split by itself. In the left (pic 7 (i)) the two basic designs of the *Duren* motif are depicted against the *ondo-ende* position (arrangement with a stair-like pattern) but with opposite stalks. The inside of the durian fruit facing each other and between them is placed the basic motive *Dlongop* buds back and forth and the base of the stalk facing each other. In between the two targets are placed a square shape (*mlinjon*) which is combined with a triangular shape at each end.

In the right design (pic 7(ii)), the basic design *Duren* motifs are arranged mutually ridge, also with *ondo-ende* pattern. Between the two forms of durian are also placed a *mlinjon* strung with a triangular shape. At each end, it is placed the basic design of *Dlongop* motif, without flower stalks.

#### IV. DISCUSSION

Batik is one of Indonesia's clothing culture products. Etymologically, batik comes from the Java language "*tik*" which means small, complicated, sehigga "*batik*" is defined as a complex image. Batik can be interpreted as the application of motif on the fabric through the process of color rhyme [8].

Batik motif conveys messages, teachings and expectations symbolically. The creation of motifs always pay attention and have a high philosophy so that batik has a virtual and spiritual beauty. The motif is displayed by its philosophy and becomes the main attraction [9]. Batik's strength lies in its attractive motif and is closely related to the environment where the batik is developed. Batik motif is a critical part of the process of making batik itself [10].

Until now batik motifs are uncounted, which is a development or a new creation with or without regard to the philosophical elements. A name or naming motif on a piece of batik is very interesting to learn. As performed by the women who are members of the working group in the skill division of Sukosari Village in Kasembon District, Malang Regency, which develops and popularizes the batik motif *Dlongop* from Sukosari.

*Dlongop*, in a Javanese dictionary defined gawking or daydreaming. In everyday conversations, *dlongop* is used to describe the state of someone who accidentally opens his mouth for daydreaming, or for wondering something. The form of repeating the word *dlongop* is *dlongap-dlongop* which means to be turned into amazed.

Besides having the meaning as described above, *dlongop* is the title for durian flowers. Durian flowers grow attached to the stems and branches in groups. Durian tree grows in many mountainous slopes with cool air, one of them in Sukosari village, Kasembon district, Malang regency.

The people of Sukosari village generally livelihood as rice farmers and *palawija*, traders, ranchers, and sand miners. Given on the houses in rows, generally have a large yard with a variety of fruit crops. Durian tree is one of the many trees that grow around the house residents. *Dlongop's* motive is actually raised as a picture of the life of the Sukosari villagers themselves.

*Dlongop* always grows in groups on the stems or branches of durian trees. In the basic design of the *Dlongop* motif, the shape of the flower is depicted only one-on-one and side-by-side in order to show its stamens shape. Stamens on *Dlongop* actually amounted to many and small but to facilitate the casting it is depicted only as much as 7-9 strands. In addition to giving the impression of bloom beautifully, this design contains the meaning of the spirit described from the dynamic form of *benangsari* dynamically. Threads of *benangsari* are neatly arranged, symmetrical, and regular, giving the impression as well as the message of obedience and maintain balance. In this case, the balance in question is the balance as the self (between the birth and the mind) as well as the balance as part of society (between the person and the environment).

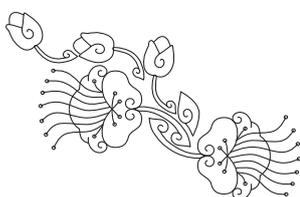


Fig. 8. *Dlongop* motive

In addition to describe the actual form that is indeed the flower of durians are always in groups, this motif contains the only meaning determination to achieve success together. Asymmetrical equilibrium on *Dlongop* motive design brings the message that to achieve success and prosperity together does not have to be the same way and step, but the most important is the need to support each other so that remains strong in the dynamics of life that lived.



Fig. 9. *Duren Sinigar* Motif

*Duren Sinigar* motif features a combination of basic design durian shape and basic design of durian flower shape. Each of the basic shapes is not aligned but produces a harmonious overall look. The above composition gives the impression of dynamic growth and motion. The curved lines on the durian shape give the impression of spirit and continuous steps. Square or *mlijnjon* form at the center of the design is central, as well as a counterweight. The message to be conveyed is in living the life, however the path that pass must be lived with the spirit and never give up. Man as a person must remember that he has the right to himself, has the authority to determine the steps to be taken, but must not forget his God.

Other messages to be conveyed through the *Dlongop* and *Duren Sinigar* motifs are static moves that are steady, quiet, and elegant. The message to be conveyed from the impression is that although the villagers of Sukosari look "calm" but in fact they keep moving, working, trying to achieve a better life. The form of *mlijnjon* is still used to convey the message of maintaining balance both as a person and as a part of society and as a creature of God.

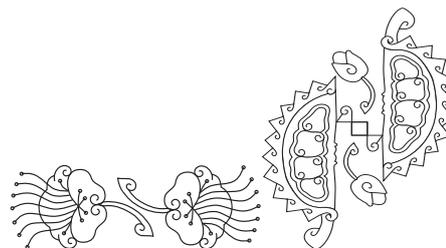


Fig. 10. Motif *Dlongop* dan motif *Duren Sinigar*

Overall, the *Dlongop* and *Duren Sinigar* motifs represent the attitude, the spirit, as well as the hope of the Sukosari community to achieve an ideal, well-established, inner, dynamic life following the development that takes place in the outside world, balanced and harmonized in various ways. Moral messages which conveyed through batik motifs *Dlongop* and *Duren Sinigar* is an invitation to have creativity and high productivity, not just *ndlongop* or gawked in awe with the work of others, moreover living daydreaming in the world of fantasy.

**V. CONCLUSION**

In each variant of the design, *Dlongop's* motif depict the daily life as well as the hopes and prayers of the Sukosari community. The quiet life among the dynamic, tolerant and mutual society movements, working hard to improve the

standard of living, the spirit and the effort to participate in preserving the batik culture, is reflected in the *Dlongop* motif that is the typical motif of the Sukosari village. The *Dlongop* motif also reveals the Javanese philosophy that one should *aja nglamun* and *aja gumunan*. One should not be happy about *ndlongop* (imaginary, daydreaming) and not easily *dlongap-dlongop* (amazed) if faced with something that happened. This philosophy teaches us to be superior human, good person, useful, and not just *ndlongop* (daydreaming, fantasizing). So we will not make trouble for ourselves and others.

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