

## **Study of The Form and Meaning of Communication Batik Klitikan Sintok Kedah Malaysia**

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### **ABSTRAK**

Batik Sintok is one of the new icons from the Kedah, Malaysia. It already has a patent, and has nine motifs, one of which is the Klitikan Sintok motif. Klitikan Sintok has a "distinctive" characteristic that lies in its motive because it is the result of plant elements living from the neighborhood of Sintok, namely the Sintok tree, which is styled in such a way as to form the structure of the Sintok motif. The purpose of this research is to determine and describe the embodiment of the Klitikan Sintok batik motif to find out and describe the meaning of the Klitikan Sintok motif. Research using qualitative methods described descriptively. Data collection was carried out with observation, documentation obtained during the study, as well as with relevant literature and using Rolan Bartes' theory to dissect the meaning of Klitikan Sintok's motives.

**Keywords:** batik, Klitikan Sintok motif, shape, meaning

### **INTRODUCTION**

Batik is one of the works of the Indonesian people whose beauty has been admired by various nations, as the United Nations agency for education, science and culture (UNESCO) legalized batik as a world cultural heritage from Indonesia on October 2, 2009 (Kristiani Herawati, 2010: 111 ; Ari Wulandari, et al, 2011; Irfa'ina Rohana Salma, Edi Eskak, et al, 2012; Singgih Adhi Prasetyo, et al; 2016; Rudi Heri Marwan and Eddy John et al. 2018; Bayu Wirawan DS, Inva Sariyati, & Yustiana Dwirainaningsih. Et al, 2018; Ery Iriyanto, and Hermi Yuliana Putri, et al, 2019; Moeksa Dewi, Mulyanto, Edi Kurniadi et al 2019;) but in its development batik is also

increasingly global so that many batik motifs are born in and abroad.

Sintok is one of the cities located at the northern end of Kedah Province, 12 km from Canglun City, while Sintok itself is quite famous as an education center. This Sintok city was the inspiration for the emergence of the original batik of Kedah Province with the name Batik Sintok, inspired by a tree that is popular in the Sintok City environment, namely the sintok tree.

Sintok batik is one of the newest icons from the country of Kedah which has a patent from the State of Malaysia with No. 19 E 0063-0101, while the Sintok batik itself has nine motifs with one of the motifs being the Klitikan Sintok motif.

The klitikan Sintok batik motif is an amalgamation of the elements contained in the sintok tree. The structure of the form contained in the klitikan Sintok batik motif is formed and arranged in such a way in a visual form that all of its elements contain certain meanings that are able to represent the personality and characteristics of the people of the province of Kedah, based on this, become the interest of investigators to know more about the shape and meaning of the motif Klitikan Sintok batik. So that in this study will be discussed about how the embodiment and meaning of the Klitikan Sintok batik motif.

#### RESEARCH METHODS

This study uses a qualitative descriptive method through interviews, observations and documentation. In dissecting the meaning in batik motifs using the simiotic theory of Rolan Bartes. The interview focused on collecting data on the existence of the klitikan Sintok batik motif with a semi-structured nature, direct observations and documentation in this study in the form of deepening of books, journals, photos, and archives related to the shape and meaning of the klitikan Sintok batik motif.

## REALIZATION OF THE SINTOK ROOT ENVIRONMENT MOTIF

### Sintok Tree Shape

The scientific name of the sintok tree is *entada spiralis*. Moreover, the shape of the sintok tree is also quite unique, especially in the exotic hanging root, the form of the sintok root has a strong character. So objects that have a strong character will be easier when distillation.



Picture 1. Sintok Tree

In addition to the sintok root, this tree also has a very simple sintok fruit shape such as a jengkol shape which certainly does not have a characteristic but its size is very large so that this fruit becomes more dominant than similar fruits. Because the shape is quite simple, the sintok fruit is very easy to stilation without having to do enough styling to beautify the sintok fruit combined with the twigs, roots and leaves of the sintok as a complete component of the tree.



Picture 2. Sintok Fruit



Picture 3. Sintok Tree Leaves

#### The Structure of Sintok's Klitikan Motifs

The structure of the Klitikan Sintok motif is derived from the stylized result of the sintok tree which contains elements of the roots, leaves, stems and fruits of sintok, then formed in such a way as the basic shape of the propeller. The word klitikan itself has the meaning of turning like a rotating propeller.



Picture 4. Motif of Klitikan Sintok

Each form and meaning contained in Figure 4 Klitikan Sintok motif can be interpreted that the arrow A is called Oyot Sintok. It is called oyot sintok because oyot in Kedah means root, this form results from the root of sintok. Arrow "B" is called Plintiran, It is called twist because this line is the result of the root stilir of the sintok tree which looks like spinning, plintiran means to twist.

The arrow that shows the letter "C" in figure 4 is called Kakunan. Named kakunan because the result of the repetition of straight lines is able to give the impression of being stiff or strong, in the language of Kedah it means stiff. Arrow "D" is called Patrant means leaf in the language of kedah, so the name patran is given as the name of the leaf in the Sintok batik ornament.

Arrow "E" is called Seratan. The word seratan arises from the word fiber in the language of Kedah, so it is the name of the element given

to the lines on the leaves and flowers of plants in the Sintok batik ornament. Arrow "F" is called Carangan, the words derived from the word carang which means small twigs in the Kedah language, so the name carangan is given to the tree trunk in the Sintok batik ornament.

Intinan used to name the shape of the motif on the arrow "G". The name intinan is given to a small circle located in the middle of decoration, where the core in the language of Kedah means the main element in an object. Arrow "L" is called Sintok Fruit, this element is the Sintok fruit steering wheel. The last one is the arrow "M" which shows the shape of the motif called Ndok-dokan Spiral, this element is called a ndok-dokan spiral because outside there is a ndok (egg in the traditional language), in the middle there is a spiral form of these ndok-ndok elements which is driven from the shape of the seeds of the sintok fruit.

## MEANING OF BATIK MOTIF KLITIKAN SINTOK

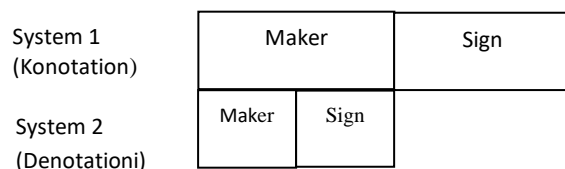
### The symbolic meaning of batik motifs

In general, art objects are symbolic communication. Traditional batik art is a complete symbol system because these symbols are created based on the desire to convey messages and wills to be passed on to future generations. (Rohidi. 1993; Kartini parmono. 1995; Siti Rama Dhani, Sri Wiratma,

Misgiya, et al, 2020). This proves that in batik motifs there are many meanings of communication that are expressed.

### Bartes Rolan Semiotics theory

Denotes and connotations are Barthes' theories that are commonly used to describe language. Denotation is defined as the meaning of a word or a collection of words based on the naming of something straight out of language or based on certain and objective conventions, when the connotation means a link of thought that creates a person's sense of value when dealing with words, the meaning is added to the meaning of denotation. In short, denotation means the actual meaning of a word or language, when the connotation is a different meaning depending on the feelings and views of a judge. The relationship of connotation and denotation is explained in detail by Roland Barthes.



Picture 5. Process of Double Layer Significance

(Source : Kurniawan, 2001: 67)

Fiske in his book Introduction To Communication Studies (1990) explains the

concept of denotation and connotation from Barthes with the following explanation:

*“The first order of signification is the one on which Saussure worked. It describes the relationship between the signifier and signified within the sign, and of the sign with its referent in external reality. Barthes refers to this order as denotation. This refers to the common-sense, obvious meaning of the sign.” (Fiske, 1990: 85).*

*“Connotation is the term Barthes uses to describe one of the three ways in which signs work in the second order of signification. It describes the interaction that occurs when the sign meets the feelings or emotions of the users and the values of their culture. This is when meanings move towards the subjective, or at least the intersubjective: it is when the interpretant is influenced as much by the interpreter as by the object or the sign.” (Fiske, 1990: 86).*

The theory of signs is used to analyze the symbolic meanings that exist in visual works in general, therefore the theory of signs can also be used to analyze the symbolic meaning of the Sintok batik ornament.

## The description of Visual Meaning

### A. The meaning of denotation

In the klitikan Sintok motif, the klitikan itself has the meaning of rotating like a rotating propeller, where the element consists of a small circle called Intinan located in the middle of the center of the motif. Furthermore, there are four carangan or stems of the sintok tree that surround the

diamond in a neatly arranged manner like rotating whose axis seems to be centered on the diamond, while at each end of the carangan there is one patran or leaf of the sintok tree.

In the structure of the klitikan Sintok motif, there are also four elements of the twisted form and the oyot sintok which are like rotating centered towards intinan, while their position is side by side with the shape of the sintok fruit. The last element contained in the structure of the klitikan Sintok motif is the four sintok fruits, of which two are located on the horizontal right and left of the intinan, two are located on the upper and lower vertical parts of the intinan where each sintok fruit has three ndok-ndokan spiral.

### B. The Connotational Meaning of the Structure of the Klitikan Sintok Pattern



Picture 6. Detail 1 of Klitikan Sintok

In general, the motifs in the Klitikan Sintok are dominated by the depiction of the elements in the sintok tree. In general, the main form is



a diamond or robust form of various plant elements which is perfectly described by the leaves, stems, flowers and roots of the sintok tree. There are no prominent plant parts because all parts are depicted in such a way that there is nothing special about the klitikan Sintok motif other than the initial depiction of the entire form of the sintok tree. The depiction variation is singular, where only the sintok tree is the object of the motif depiction. However, there are several variations of the image that are worth explaining in detail.



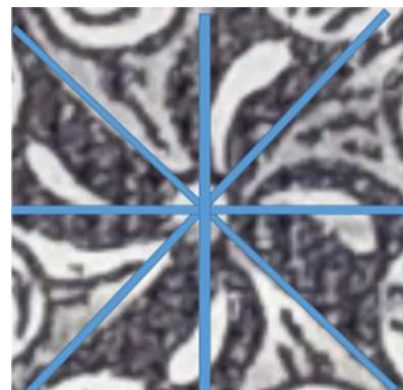
Picture 7. Detail 2 of Klitikan Sintok

The klitikan Sintok motif has a centralized structure where the shape of the motif has a center point and then spreads symmetrically throughout the plane in the form of a propeller. If this motif is given an imaginary line starting from the middle, then the middle structure will be clearly formed by four repetitions.



Picture 8. Detail 3 of Klitikan Sintok

In general, the elements in this motif are symmetrical and balanced between the right and left sides, as well as the lower and upper sides based on imaginary lines as dividers. This balance is certainly full of strong religious meaning.



Picture 9. Detail 4 of Klitikan Sintok

This motif when viewed perpendicularly from the top of the motif field and from the side of the direction of movement of the motif, from the center of the motif there is a movement that radiates like sunlight. The motif with radiating motion has a concept like the fan motif (Fakhrihuna'am, 2019).



Picture 10. Detail 5 of Klitikan Sintok

This motif when viewed perpendicularly from the top of the motif field and from the side of the direction of movement of the motif, from the center of the motif there is a rotating movement like a propeller.



Picture 11. Detail 6 of Klitikan Sintok

In this motif there are four carangan with repeaters, if viewed in more detail the carangan contains three elements, namely a leaf called patran, a sintok fruit with three sintok seeds, and a sintok root.

### **C. The connotative meaning of the circular structure in the Klitikan Sintok motif**

To translate the meaning of the structure of the form in the klitikan Sintok batik motif, all the elements are put back together and interpreted as a whole. Robus form has the meaning of aspiration or hope which means ideals. The oblique imaginary line has the meaning of order or tranquility. The vertical and horizontal imaginary lines which divide the upper and lower halves have the meaning of *habluminallah*, while the vertical imaginary line that divides the right and left halves has the meaning of *habluminanas*. The imaginary line of eight rays has the meaning of eight prosperity, *carangan* in the structure of the Klitikan Sintok form has the meaning of community life, one *patran* has the meaning of life only once. The fruit of sintok with three seeds has the meaning of a trilogy of divine teachings and the root of sintok or *Oyot* has the meaning of the principle of life.

So it can be concluded that the meaning of the structure of the Klitikan Sintok form is the image and belief of the Malay community who are prosperous but do not forget the teachings of Islamic law which are still rooted. Islam has become the life belief of the Malays through their religious leaders and the King as a role model in implementing the Shari'a.

The structure of the Klitikan Sintok motif besides functioning as a clothing motif also has a social symbolic function that aims to convey to users and connoisseurs of Sintok

Batik clothing that it can be used as a communication tool.

From the structure of the shape, the klitikan Sintok motif mentions a certain position, namely religious leaders. So the structure of the Klitikan Sintok motif is suitable for use by religious leaders, especially Islam or it can be used by anyone in religious events or activities or used to worship places of worship. By wearing a klitikan Sintok batik motif, the wearer can be identified that he is a Kedah person, a religious leader, especially Islam, or people who perform worship, are celebrating religious events or are in places of worship.

## CONCLUSION

The embodiment of the Klitikan Sintok motif cannot be separated from the elements of art, namely points, lines, planes and are arranged using proportion, repetition and rhythm. The klitikan Sintok motif is an organic motif derived from plant elements, namely the sintok principal. While the meaning of the structure of the Klitikan Sintok form is a picture and hope of the province of Kedah which as one of the provinces in Malaysia based on religion with Islamic law which has a multiethnic society with the leadership of a king can always live in harmony and side by side.

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