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Geometrical Motifs Batik Sarongs Kelantan and Terengganu

Rafeah Legino*, Nikfarhana Zuhir, Mohd Azhar Samin

*Corresponding Author

College of Creative Arts, Universiti Teknologi MARA Shah Alam 40450, Selangor Malaysia

rafeahl@uitm.edu.my, nickana1994@gmail.com, azharsamin@uitm.edu.my
Tel: +60173680870

Abstract

This study shows how geometric patterns are used on some Kelantan and Terengganu batik sarongs. A visual research visit was made to batik makers in Kelantan and Terengganu. This study was unique because it was based on observation and had the right digital documentation for further analysis. Geometric features were mapped using recent and previous related literature and visual images. This method will help figure out how long motifs last and how they change in both states. The results showed the motifs, how the basic geometric shapes were made, and how other characters showed up in the geometric settings.

Keywords: Batik Sarong; Geometrical; Motif; Kelantan and Terengganu

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1.0 Introduction

Terengganu and Kelantan are Malaysian states where sarongs made from the batik technique are still made today. The batik tradition was transferred from Indonesia to the east coast of Malaysia, where it was adapted to the local culture and further developed. Batik is considered to have originated in Indonesia. This study aims to investigate the link between geometric formation and batik sarongs in Kelantan and Terengganu, as well as to identify the characteristics of geometric that are attributed to the culture of traditional batik sarongs. Additionally, the purpose of this study is to identify the factors of geometric that are attributed to the culture of traditional batik sarongs. In this study, the application of geometrical motifs that define selected types of batik sarongs manufactured in Kelantan and Terengganu is discussed. These styles were created in Malaysia. These sarongs came from Malaysia, where they were made. It was settled that a trip that had been taken to the batik manufacturers in Kelantan and Terengganu states was able to conduct visual research. During the process of the observations, it became abundantly evident that this study was one of a kind and ought to be appropriately digitally documented for additional examination that was suitable. We considered the pertinent literature and attempted to map our findings onto previous investigations' outcomes. The lifespan of motifs in both states can be evaluated with the assistance of this method, together with the alterations that have taken place. The inference can be formed with complete assurance as follows: the motifs in both sets of events exhibit the evolution of fundamental geometric shapes and the emergence of other features within the contexts of the geometric structures.

2.0 Review of Related Literature

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The previous and recent related literature is considered for this study and will match the actual scenario in this subject. When the study focuses on the batik sarongs motifs, the review was linked with the origin and its function towards Malay culture or is also commonly associated with its position in clothing culture every day. It is unclear as to deal with the original origin or the exact derivation of the batik sarongs. The thoughtful proper words "batik" and "sarong" explained the two different functions of meaning. Let's confer the batik word when referring to the early documentation, where the accepted theory is that the term "batik" refers to drawing with melted hot wax on the cloth and following with dyed process (Adam, 1934; Krevitsky, 1964; Samuel, 1968; Reis, 1973; Kafka, 1973). Recent studies show that this traditional batik technique was still sustained and was historically practised mainly in Indonesia but actually spread all over the world (Stephenson, 1993). Need to be highlighted that almost every province in this country still actively produces batik cloth for local or international markets, including Malaysia. The emphasised statement stated Wronska-Friend (2018) that batik, where the technique of patterning cloth through the wax application, reached its peak on the Island of Java. Outside Indonesia, batik became a powerful cultural intermediary connecting countries as diverse as the Netherlands, Japan, Ghana, India, and Australia. Large-scale dissemination of Javanese iconography started with the export of European copies of batik textiles to West African markets. The tradition of batik is recognized as a technique in decorating cloth, and from cloth, it is expanded into clothing. The benefit that supports this traditional industry sustain, where batik sarong is accepted and easily produced in this country and spread to Malaysia.

The term sarong has the potential to refer to the culture of everyday clothes, and a batik sarong is created using the batik process. Hodge (1999) reported that the practice of wearing batik sarongs in Indonesia was simultaneously growing in popularity until it became a national costume worn by men and women in this country. The tradition of batik sarong culture is spread to other Asian countries via its mode and is acceptable. The batik sarong is still sustained as a significant clothing culture legacy, where the design is different in both countries. However, the basic structure of the typical layout of the batik sarong always shows that the design layout is unique, which is invented with a balanced composition and suited to the function of the sarong. The actual condition of sarong is a piece of batik sarong in Malaysia, where the production is still produced in Kelantan and Terengganu.

The design layout mainly has a *kepala kain* (body), *badan kain* (body located at the centre of batik sarong), *apit kain* (border) and *tepi kain* (edge) (Legino et al., 2012; Zuhir et al., 2022). How is it that the batik sarong is created? Elliot (2013) stated that a sarong, typically sewn together at the ends, is only two yards long, with specific measurements of segments, has been discovered. The layout emphasized the role of culture in batik design, which show brilliant colour and design motifs on the sarong (Welters, 2006; Legino & Forrest, 2012). It is different from the *kain panjang*, which is not sewn together but will wrap and tied for specific purposes. In Indonesia, *kain batik panjang* and *kain batik sarong* is a traditional cloth usually produced from the batik technique, either through batik block or batik canting technique, but in Malaysia, most Malaysian accept the batik sarong as daily clothing (Aziz, 1990). However, the formality used does not refer to the batik sarong. Instead, it relates to the fact that batik is made not only for the batik sarong but also for other traditional batik clothing and is worn every Thursday by government servants with Malaysian designs (Legino, 2012). Indeed, batik is a method of decorating fabric that involves drawing patterns on a blank piece of cloth. This method is known as batik. In spite of the fact that batik-making is undergoing changes as a result of the modernization of textile art, the tradition of batik-making is still going strong. Traditional qualities are preserved, a source of pride for Malay society and batik lovers. Because of this, it was evident that, in order to define batik, one must first talk about the technique. This is due to the fact that both of these issues are intricately intertwined, and elucidating the processes involved in making batik will make the term "batik" more understandable.

The other factor easily recognised for batik sarong design is where the motifs form a unique pattern. The societal and religious shifts that took place in both countries (Indonesia and Malaysia) have indirectly impacted the batik sarong's design. Although some patterns show a Buddhist or Hindu influence in Indonesia, the production of batik sarongs in their country was assimilated and influenced by their local culture, which was later integrated with Islamic elements and contemporary design (Wessing, 1986; Swallow, 1987; Hann, 2009). In common, Widodo (2019) highlighted that the batik pattern in Indonesia was widely used with two categories, geometric and non-geometric characters, consisting of an image of nature, plants, or animals and taking the form of shapes that are irregular and do not repeat themselves. As to make it clear, in terms of geometric motifs features, the study established and recognized where geometric motifs were developed from the basic rectangular shapes, circular shapes, triangular shapes, rhombic shapes, and slanted lines whose structure is based on geometric principles (Hidayattullah et al., 2020; Yuningsih, 2021). The study will be clarified clearly through the practice and map with the example of batik sarongs from Kelantan and Terengganu that use the design of geometric motifs.

3.0 Methodology

For this project, the method depicted in Figure 1 established the necessary support. The purpose of this study is to reflect on the process of reviewing related literature as well as visual images of geometric recognition. In point of fact, the geometrical component needs to be recognised through the subject and shape, both of which are after the term "geometric character." The visual investigation was carried out, which included paying a visit to an entrepreneur that specialises in batik sarongs in both Kelantan and Terengganu. The observation and interview with the chosen company that provided support with digital documentation on the batik sarong sample from both states. It was helpful to do an analysis of digital photographs of batik sarongs in order to recognise and categorise the geometric patterns. It is

essential to work together to comprehensively comprehend the process by which the design motifs of the batik sarongs were created within the geometrical feature, which will be covered in the following section.

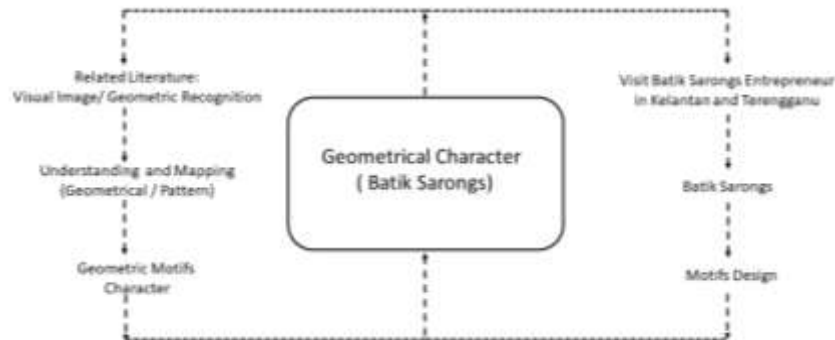


Fig. 1: Focus is directed from the conceptual framework adapted from the creative arts research process.

4.0 Result and Discussion

The batik sarongs design was shared in how the representation of the element of our cultural heritage evolved in response to the requirements of the society that existed in the region at the time. Motifs are widely used to create the one-of-a-kind arrangement on batik sarongs from Kelantan and Terengganu. It is very challenging to determine the extent to which Islamic art impacted the motifs and decoration of traditional batik sarongs from the states of Kelantan and Terengganu. The Indonesian batik sarong has possibly influenced batik sarong in Kelantan and Terengganu motifs design; it is an impossible occurrence. The batik artisans in these two states have also been drawing inspiration from pre-existing patterns to create a wide range of unique batik designs. Thus, Arney (1987) was made aware of the situation due to the notification that "the batiks of Pekalongan, Gresik, and Lasem were the main source of inspiration for the early Malay producers" (p. 48), and this is how the typical initial character of the batik sarongs that were adapted and influence from Indonesia (Legino & Forrest, 2012).

On the other hand, the batik production in Kelantan and Terengganu have taken it upon themselves to carry on the legacy of using the batik process with a strong sense of dedication. So, Kelantan and Terengganu demonstrate a distinctive design style and distinguish themselves with their one-of-a-kind patterns, while the design themes in Indonesia reflect the country's rich cultural diversity and longstanding customs. Indeed, in Kelantan and Terengganu, the elements of nature that reflect from local tropical habitats are always associated with a local identity. The type of motifs is used and developed from local sources, where the plant includes flowers, buds flower, leaves, fruits, and other parts, sometimes, insects are also used, like the butterfly, and it is limited. The formation of the geometric motifs, an interesting aspect of the overall composition of the sarong, lends a sense of equilibrium and concord to the design. Match with the geometric features; the example of batik sarongs from Kelantan is shown in Figure 2. The motifs are formed in a rhombus shape, but it is similar to *potong wajik* (glutinous rice with palm sugar cake), our local traditional food, which is arranged into four and adequately placed with a small circle at the centre.

Interestingly, in this batik sarong, the manifestation of the floral character is recognised, but the appearance is more of a geometric character with a proper arrangement of repetition. Figure 3 is an example of batik sarong from Terengganu, where this formation of motifs uses the square shape, which is arranged systematically and becomes an optical formation with texture and colour. These two examples show how the formation of a geometric motif was able to establish a local identity, give it a distinctive character, and bring it into harmony with tradition. The above example clearly shows how the formation represents the characteristic of geometric enhancement within the local context.



Fig. 2: Batik Sarong Kelantan, produced by the SMSB Jaya Edar Company, Kelantan. (Source: SMSB Jaya Edar Company, Kelantan, 2022)



Fig.3 : Batik Sarong Terengganu from the Rashid Batik company, Terengganu.
(Source: Rashid Batik company, Terengganu, 2022)

5.0 Conclusion

To sum up, the most important aspects are the locations at which this project will be delivered and the areas at which the batik sarongs from Kelantan and Terengganu will be able to be viewed. This is because the industry is still active and requires serious consideration from various perspectives. In this study, the application of geometrical motifs that define selected examinations of batik sarongs produced in Kelantan and Terengganu is disclosed. These batik sarongs were made from Kelantan and Terengganu, which shared a unique locality. The result was pooled with proper digital documentation, further appropriate analysis, and the development of the observation process that was carried out after visiting the batik makers in Kelantan and Terengganu via visual research. The support from the deliberation of relevant literature and mapping with previous studies were taken into consideration, and this approach will help determine the longevity of motifs at both states and the changes that have occurred to them. Both batik sarongs clearly showed the use of geometric motifs and demonstrated the formation of fundamental geometric forms and the manifestation of other characters within the geometric contexts.

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