

EXPRESSION OF WOMEN IN THE NORTH COASTAL MARINE

Aesthetic Studies and Semiotics Batik Dermayon In Indramayu district Paoman

by

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abstract

The craft of batik Indramayu Dermayon local culture that is an integral part of Indonesian culture repertoire . As the local culture , Batik Dermayon been created and developed by the women pekriya living in the North coast of Indramayu . The women Indramayu revealed various pictures or meaningful decorative motifs . This study managed to find matter and form the decorative motifs of batik Dermayon (as a signifier) , as well as its content (the signified) as the meaning of aesthetic expression pekriya women in Indramayu Regency Village Paoman . There are four important as a synthesis of the findings of this study . Dermayon motif in general is a reflection of women's lives to the natural environment , social and cultural . Second , women have the freedom pekriya batik Indramayu in attitude and action, but as a fisherman 's wife as well as controllers responsible for life on land (while husband more life in the ocean) . Therefore tiu , behind the softness and beauty of women there Indramayu power of life and independence . Third, decorative motifs of batik as a marker Dermayon messages express the harmony and balance of life in nature. Qualitative research methodology used to explore and understand the concepts of aesthetic quality of the aesthetic and semiotic approaches .

Keywords :

Motif , batik Dermayon , matter , form , signifier , the signified , expression , female , aesthetic , semiotic

A. Rasional

Indramayu aesthetic motif showed expression of culture that makes it . The expression clearly shows a clear sign of the female creators as Indramayu coastal communities who live on the north coast of Java . Writing batik has long been done by a group of women , and to this day in the village Paoman Indramyu , women become the dominant factor in the writing process of batik cloth . Indramayu motif generated by the village community Paoman Indramayu has evolved as technological developments , economic , social , and cultural . The diversity of the original batik motif is only forties , is now twice as much . This shows the attitude of society women Indramayu dynamic and open to change . The dynamics of the lives of women in the development of the Indramayu pekriya batik industry today is the other side that has not received much attention . During this time women Indramayu only part of the batik industry , but a strategic role and expression was never disclosed nor cared . Research batik Indramayu has done a lot of circles , but the assessment of women's cultural life has not been done pekriya batik . Therefore, this study focused on the expression of women portrayed pekriya batik batik Indramayu through visualization produced by the village community Paoman Indramayu district . The pattern of women living in the village of batik pekriya Paoman is the main subject of cultural studies in this research . The pattern of life of women living in the northern coastal areas of Java is very interesting to study , because in addition to them as the wives of the fishermen , housewives , but also as pekriya batik .

Given the data that will be developed relating the values of life are qualitative ,

interdisciplinary approach is needed in order to obtain a comprehensive picture . Cultural approach is the main approaches to study the pattern of life of women . Additionally , in conjunction with batik work activity , this study will also explore the process of making batik and batik work . The study of the work focused on the motif batik Indramayu developed at this time , the aesthetic approach , semiotic and gender (female culture) .

Therefore, this study entitled " Expression of Women in Coastal North , Aesthetic Studies and Semiotics at the Village Paoman Batik Indramayu " , with the formulation of the problem as follows : (1) What is the process / technique work , and growing motif Dermayon today ? (2) How does the visual elements and aesthetic structure in batik motifs Dermayon in Indramayu Regency Village Paoman ? (3) What is the meaning of batik motifs Dermayon as a form of expression of women on the north coast of Indramayu , seen from a semiotic approach ?

In connection with the formulation of the problem , the research culture of batik is preceded by a deductive study of the concept of culture , the role of women , the craft of batik , and semiotic approaches . Many experts opinion on the definition of culture . Of the many concepts of culture , actually has the same tendency , because all the cultures of all peoples everywhere in the world has universal elements . Koentjaraningrat concluded anthropology books from various sources , that there are seven elements of culture that can be found in all nations of the world .

The seventh element is the language , knowledge systems , social organization , systems and technology equipment life , livelihood systems , religion, and art . Each element of the universal culture manifest in the form of three cultures , namely in the form of cultural systems , social systems , and the form of the elements of physical culture .

Departing from a philosophical phrase that is no culture without society , or society without culture no , then the discussion of culture must also be followed by a discussion of the community . The concept of community can be evaluated from the discipline of sociology . There are so many theories advanced by sociologists about the concept of community . One of the common understanding of society is as a group of people who make up an order of the patterns of interaction that steady . Campbell (1994:30-31) states that a society not only in terms of quantity or collection , but rather a regular grouping with a clear pattern of interaction . In the book *Seven Theories of Human Society* , Campbell suggests seven social theory is the theory of Aristotle , Thomas Hobbes , Adam Smith , Karl Marx , Emile Durkheim , Max Weber , and Alfred Schutz . In the words of Campbell , was also analyzed seven theories on the concept of community . For example , Aristotle's view human society as an ethical business , which is rooted in human social skills that are natural . It seems that Aristotle's naturalistic approach and theological . Aristotle is a naturalistic approach pandekatan which holds that the universe consists of a hierarchy of beings - beings with a nature or essence . The universe is a place of natural and theological interaction of human society . Hobbes view of society as a kind of association of the difference with a more holistic model (Campbell , 1994) .

One difference is the existence of gender in society women and men . In essence they are the same as citizens , but as a cultural distinction occurs , for example in the work . In this study women become the focus of research , because as batik Dermayon pekriya community that was instrumental in the development of batik culture . During this time the female gender contrasted with the views of men who mistakenly (and distorted over women) . A common view is mistaken various images of women are seen only as a reflection , good or bad , and compare the " image " that is bad about the women (shown in photographs are glossy magazines , fashion ads , etc.) with the image of the " good " about women (realism photographs , about women working , mother housewife , older women , etc.) . This conception must be resisted and replaced by the notion of women as a sign of the ideological

discourse (Pollock in Fakhri , 2008) . In the discourse of batik as part of the cultural wealth of this nation , women are figures that need attention because of the diversity of forms of expression in the decorative motif .

Motif as a form of expression of this woman when observed in terms of the uniqueness and diversity of decorative motif , batik can be classified into three major groups , namely batik palace , coastal batik , and batik inland (see Gandaprawira , 1996; Wulandari , 2011) . Batik batik palace is growing among Kraton (palace) which tend to be simbolistic batik motifs . Examples of batik is batik palace of Yogyakarta and Solo batik , which heavily influenced the culture of Hindu , Buddhist and Muslim , with a distinctively neutral colors of black , white , brown , indigo blue and red Soga . Coastal batik developed in coastal areas (beaches) , such as batik Pekalongan , Cirebon , Pekalongan , Lasem , and Madura . Characteristic of coastal batik motifs diverse and striking colors . Batik developing inland in mountainous areas as a form of cultural work of an agrarian society . Batik expression generally reflects the quality of its creator , either individually or collectively in a culture system , because art is born of the feeling and soul . This was stated also by Melvin Rader art as a creative process that is an expression (expression) mood , feeling and soul . Based on this opinion , there are two things that need to be highlighted are: (1) the art is expression , and (2) is expressed moods , feelings , and soul (Tormey , 1971:97) .

Batik work of women in Paoman an integral part of the culture system Indramayu so that the meaning behind the signs of these artifacts is systemic , and contextual , with the implicit meaning of culture as a whole . This will be the object of thought or discursive subjects in this study , which is based on the sign (sign) as a concept anyway .

Basically , the issue of " sign " Saussure put forward include the following principles (Piliang , 2003:47-49) : 1) structural principle : the view relations as a sign of structural relations , the sign as a whole , 2) the principle of unity : the sign can not be separated between the field markers are concrete / material , with a field marker (albeit abstract) ; 3) conventional principle : structural relations between signifier and signified is very dependent on the social agreement (convention) ; 4) synchronic principle : study of signs as a system remain in constant time , and do not change (or synchronic study) , as a result of fixation on the structural relationships ; 5) the principle of representation : the sign represents a reality as a reference / references ; 6) the principle of continuity or sustainability : the sign system and its use in the social continuous time relationship which refers to the system / structure that never changes (or is an evolutionary result of social change itself) .

Semiotics has been widespread in its use in various fields of science , either as a model or paradigm . In the field of art and kelurahanin , semiotics used as a paradigm in the reading or interpretation , and creation of the work (Piliang , 2003:255) . This certainly means that art becomes a medium of communication . Similarly, images or motifs on batik cloth Dermayon a work of art . Motif (write) that was created by a group of traditional culture Indramayu is evolutionary in its development . Dermayon motif depicting an idea or an idea for community creators , because each has a motif or theme name . Each theme contains subjectmatter society as a reflection of the social life , the natural environment , and transcendent .

Furthermore , when examining the meaning of the signs on the top of this motif will excavated values of the philosophical life . As stated Gustami (2007) , that the idea of a system of traditional societies in creating batik craft based aspects of his outlook on the world and its environment . The information simbolistic the ornamental motif packaged with different styles that produce inter-regional or inter-ethnic . Many researchers interpret the markings on this motif as a source of information if the synchronic and diachronic studied . This paper is a synthesis of a comprehensive overview of the matter in the form of expression (as a signifier) , and the concepts that constitute the motif content Dermayon women work

on the north coast (village Paoman) , Indramayu district .

B. Research Methodology

Research culture (art) on the theme of women in batik Dermayon expression will develop a description and analysis of the complex as a whole and not just put the art as a form factor that appeared intraestetiknya alone , but further put it in all aspects of human life are becoming perpetrators and supporters (Rohidi , 2011:2) . The data can be examined on perupaan intraestetik composition in Indramayu motif , which includes visual elements (visual form) are forms , lines , colors , field , of lines , and dark - light . This visual element embedded in the structure of aesthetic elements (esthetics structure) . The development of the data analysis using the aesthetic approach . Data intraestetik an aspect of material culture as a form of expression that is integral and interrelated with the local culture as a system of life backdrop of human behavior that is the female creator who wrote motif. Activities of life (culture) that are part of the lifestyle of women as creators became the subject of qualitative data in the social context of coastal communities . The interpretation and meaning of the expression of women through the data were analyzed ekstraestetik intraestetik and also through interpretive semiotic approach .

Therefore, the research method used is a qualitative research method . This method is used to study and understand the culture of the people who have gender homogeneity in the role as pekriya batik . Cultural studies examined data covering aspects of materials (artifacts , works) Dermayon batik craft as having a material culture , behavior (lifestyle) pekriya women who produce batik craft as doing , and values (the meaning of) life as an idea or thinking (Koentjaraningrat , 1980) .

C. Results and Discussion

Batik Dermayon as a work of art has a lot of style and uniqueness . There are shades created just to satisfy the tastes of beauty , but some are made with other purposes . The creation of batik in Java is generally Batik based motivations , goals , and expectations (Gandaprawira , 1996) . These expectations as a meaningful sign or symbol of community thinking, feeling , and behaving . Dermayon motif has diverse expressions simbolistis . As said by Cassirer (1990) that the expression of this simbolistis are characteristic of the man that clearly distinguish it from the animal , so called animal symbolicum human or animal symbol . Danesi (2010:34) uses the word as a symbol (sign) a source of reference is the result of an agreement (socio - cultural) . In this discussion , the word mark meaningful use (Barry , 1999:15) . Symbol as a sign of the type that has a particular meaning as a cultural convention and society .

Barry (1999) emphasize two important aspects in the analysis of signs , namely :

- 1) Aspects of expression which includes the matter and form . In this discussion , the expression of female and cultural aspects of coastal analyzed through visual approach (aesthetic) on the motif and cultural behavior . It is as a marker (signifier) which describes the physical condition of visual culture .
- 2) Aspects of content consisting of : unity , meaning the shape and expression; secondly , connotation and denotation meaning of aspects of expression ; Third , the meaning of a meaningful form or meaning of the form of meaning . This section is the explanation or interpretation of the expression kebetukan Dermayon motif (a) ; meaning denotation (the functional form of the variance motifs flora, fauna , natural objects depicted woman artisans) and the connotations associated with the symbols (social) and cultural Dermayon coastal (b) , and the meaning of decorative motifs form Dermayon meaningful or decorative motifs principal significant and substantial .

Chart process analytic relationship with aesthetic and semiotic approach

Paired with the matter said berkaitan problem with thematic aspects , or all that into a conversation staple on Dermayon motif . Therefore , this word developed into subjectmatter to mark the names or types in the decorative motifs on batik Dermayon in which deals with issues that will be interpreted .

Form of female expression, for example, the motif palace staircase, is an object of perception of the sensation they experienced (seen or heard) . The sensation is a visual element as the first condition in perceiving objects through sight (Solso , 2003:4) . " Ladder " is visualized as a bridge toward the top (of the building) is higher. This form was developed by craftsmen by describing (ornamental motif) with a rectangular shape arranging the uprise . To clarify the matter the appearance of the ladder , the color contrast is made between the direction diagonal to each other , for example, white and black , or dark and light . The visual perception developed by each craftsmen differently . This is an innovation in the creative motif , which is developing the decorative motifs of the same reference to the diverse visualization batik . Batik culture perupaan Dermayon not apply standard rules of traditional , so the idea as a visual interpretation of the different perceptions individually or collectively in a single subjectmatter motif . As written Rogers (1983) in his book Diffusion of Innovation , innovation describes as an idea , practice model , or object that is perceived as new by an individual or other unit of adoption . The following chart illustrates the process of development (innovation) idea or motif drawings done by women artisans.

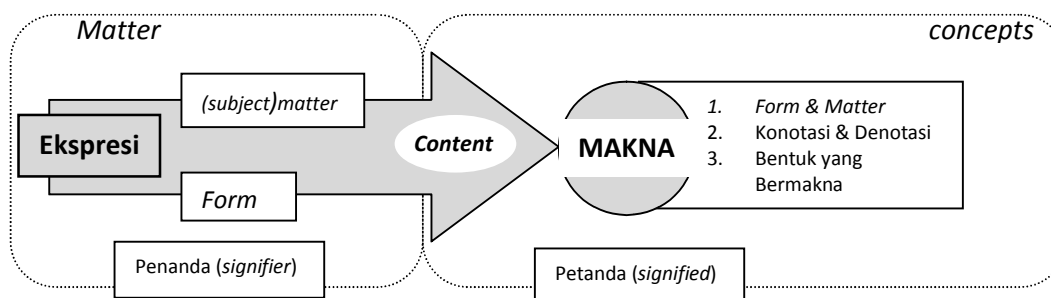


Chart Process Development (Innovation) or Batik Picture Idea ¹

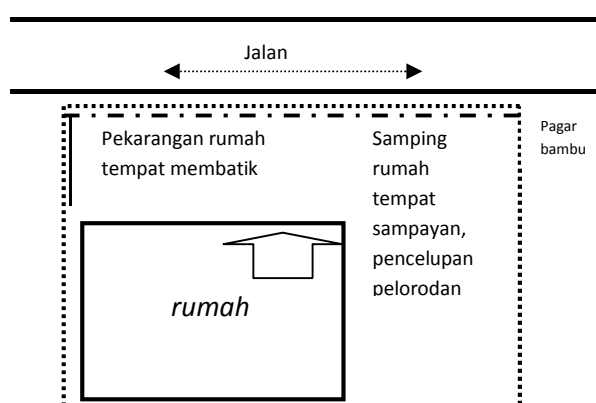
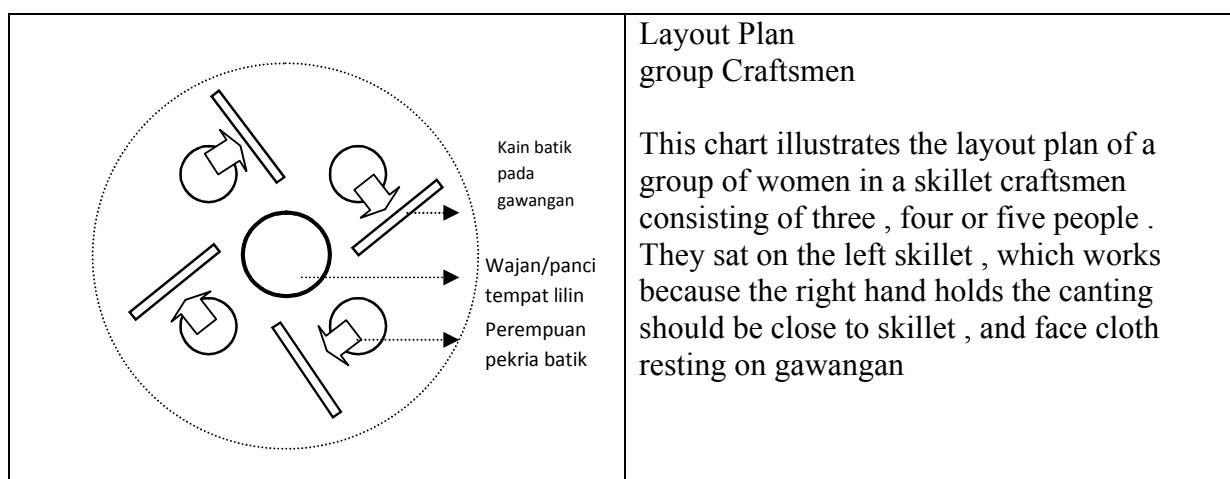
Subjectmatter motif Dermayon stored in the memory of every woman craftsmen. Each craftsmen has a number of motives and perceptions are not the same . There is a craftsmen who has the ability to express (image) 10 motifs , 20 motifs , and 30 motif. Age craftsmen describe the number and quality of its image motif . Craftsmen over the age of 40 years is usually much more to memorize the shape / motif Dermayon than younger ones . Craftsmen younger lot creations that create new motifs , including motifs orders , which prompted consumers outside of Indramayu .

Women in Indramayu Paoman old has long since revealed his feelings about life and his outlook on life through signs on Dermayon motif . The sign has a broad meaning . Saussure (in Piliang , 2003:258-259) describes the sign as a unity that can not be separated from two things , namely markers (signifier) to describe form or expression , and the sign (signified)

¹ Source of Idea in this Chart: Piliang (2003); Danesi (2010); Barry (1999)

to explain a concept or meaning . Dermayon motif is a marker that has a meaning that can be interpreted culturally . Interpretation of meaning in these markers of which relates to a view of life that created it . The worldview of which about relations among humans , other creatures , and nature , and man's relationship with God .

Women's outlook on life can be interpreted through the activity of batik . One group of women sitting on a wooden bench facing sheet resting on gawangan made of bamboo . Adjustable seat height with the height of the frying pan on the stove over a low place that is easy to take the canting arms . Cain is already available written with canting that contains wax / hot night (which is taken from the frying pan next to it) . In connotation skillet heat stored candle holder in the middle of a small group of woman artisans this is a sign of their unity (see chart below) . Through this they wok together batik finish .



Site Location Plan Batik (workshop)

Craftsmen women who work in groups usually gather in one place (a house that has a yard craftsmen rather broad . Layout layout of the place in the yard of batik activities as shown in the chart alongside.

The theory developed by Blumer (1962) , Cooley (1964) , and Mead (1934) in Campbell (1994) concerning the character or individual that develops due to relationships with others and the environment . Indramayu coastal communities to survive and thrive in a culture strategy Dermayon mutual cooperation is supported by the collective character of life , a hot coastal environment , and there is a dependency with the weather (nature) , especially those that live on the sea (fishing) .

Community character in life bergotongroyong motifs appear in cauliflower. Cauliflower plants that became the motif subjectmatter Dermayon denotative not indicate the biological

characteristics of the plants, for ornamental motif created not represent cauliflower. Cauliflower motifs express the content of life, that togetherness and cooperation as well as diversity in the regularities. Togetherness in civic life looked with interest centric composition, united not separated cauliflower denotative although one tree flower. The women in social life pekriya rare dissension or discord. This is evident in their day-to-day interaction. They respect differences of opinion, even in everyday conversation often mild but impressed talks are arguing, in a loud voice. For the newcomers, it looks like betengkar, but they only joked with a serious expression. Individual differences in the group of women is reflected in the motifs of the same name, but different visual forms. Inequality means a freedom every craftsmen in visualizing colors, lines and shapes, but the same pattern motif. Subjectmatter not one rule for expressing the shape (form) that is diverse. Therefore, the (name) motif can have many variants, both shape and color.

Women in general love the beauty of flowers, or plants are a beautiful color and shape, and can be used as decoration in the garden or in the house. Unlike the Indramayu women who love all the flowers and plants, even weeds subjectmatter also be processed into a batik motif. There is an assumption that God created all of nature is the same, no difference, only people who have different perceptions and attitudes toward nature. This can be seen in motifs inspired by plants that are not maintained, and is generally regarded as a useless plant, which ganggeng motif, flower motif suket (weeds), and motive teluki. Ganggeng motif is inspired by the algae plants that live in both fresh and marine waters. This plant normally wild life, not maintained. Plant algae (or ganggeng) has ornamental shape, leaf curling, twisting, in yellow, red, and bright green, background bluish water. Denotation curved lines that form helical motif is a basic form of abstraction that is flexible algae growth, and easy moving bobbing water. Short little lines that follow the rhythm of curved (like a feather) represents the smooth texture of the plant. Behind the form (ganggeng motif) that is memorable flexible and express a sense of smooth rhythmic and gentle of women who menulisma. Curved lines fill the entire field of fabric, and no space is left blank indicate the presence of a free and emotional attitude. This attitude is the attitude of the coastal culture, especially the women wives of fishermen. His voice was loud, and if talking something always smoothly. Indramayu coastal women free attitude appears also in the care of the household. Woman who left her husband at sea more than a month, they sometimes act as head of the family (the male, the patriarchal culture). There are attitudes and behaviors that are embedded in the soul of independence craftsmen women batik Indramayu.

D. Conclusion

Expression of the women on the north coast of Indramayu can be understood through assessment of the work of visual culture. Visual culture of batik Dermayon looked at a picture of women's expression of emotion in its interaction with the natural environment, social, and cultural.

Form of expression of women living in villages in the coastal culture Paoman provide insight to researchers working on the technique of batik, and batik aesthetic value, as well as its meaning. Approach to cultural, aesthetic, and semiotic an interdisciplinary approach to analyze the matter and form to understand the meaning of the content of visual culture (motif) is.

Axiological understanding of the expression of women in batik Dermayon synthesized following the exposure.

1. Dermayon batik made by the woman artisans in Indramayu Paoman currently implements most of the old decorative motifs (motif batik tradition as a reference).

2 . Dermayon motif is a group of coastal batik is characterized by :

- a) Subjectmatter describe the life of the natural environment , social , and coastal culture , as well as an expression of coastal women ;
- b) Freedom of attitude in expressing lines, shapes , and colors , so that the same motif (one subjectmatter , the content) will result in varying forms motif . This shows the innovation and creativity of women in the work of batik Indramayu , so there is the emergence of individual style or firm that appears in the character of the line (especially on stage ngrengreng) .
- c) The form is processed into Dermayon motif related to the flora (aquatic plants , weeds , vegetables , trees), fauna (fish, shrimp , birds) ; natural objects (ship , the carriage , the palace stairs) , and past events (guilders , war teja , Obar - abir , the ship foundered) .
- d) Visual line Dermayon motif is prominent in a curved line , twisting , weaving , or spiral . Visual color bright colors accentuate both the motive and the background , such as red , yellow , light green , orange , purple, and white . Batik Dermayon have kebebasan in coloring , and is not limited . The same motif can be made in different colors .
- e) The composition of lines , shapes and colors on most of the motif arranged irregularly (disorganized) and asymmetric . There is a small portion (the motive sejuring , latticework slap , war Teja , sidomukti , Rajeg Wesi , guilders , peacock negotiate) is laid out geometrically (irregularly) , with a symmetrical composition , centric , diagonal direction or cross the horizontal - vertical . Dynamic impression on the overall arrangement of the composition looks , because there is the element of conflict or contrast in combining shape or color .

3 . Dermayon motif depicting signs and messages as a form of expression of women on the north coast of Indramayu . Based on the analysis of the subjectmatter and forms of expression , the content Dermayon motifs have meaning as a reflection of coastal cultural life ; expression of marginalized communities ; expression of freedom and openness ; attitude of togetherness in life ; expression of cultural resistance ; expression of beauty , strength , and independence , as well as women who have loyalty or courage . If observed carefully , from dozens Dermayon motif assumes the harmonization of nature , both flora and fauna in a single composition , because Indramayu people have the attitude and outlook on life of the love of nature and love of the environment .

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