

## Study on the Motives *Perahu Baganduang* in Batik Kuansing Batik *Nagori* Business

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### ABSTRACT

The Batik *Perahu Baganduang* motif originates from the *Perahu Baganduang* Tradition, a cultural practice in Kuantan Singingi Regency. Despite its growing popularity, many people are unaware of its cultural roots due to a lack of understanding. This research aims to contribute to the knowledge and appreciation of the motif, its sources of inspiration, and the symbols and meanings it carries, focusing on its application in the Kuansing Batik *Nagori* Batik Business. Using a qualitative approach, the research gathers primary and secondary data through observation, interviews, and documentation. The analysis follows a process of data reduction, presentation, and conclusion drawing. The findings reveal that: 1) The Batik *Perahu Baganduang* motif is designed to resemble the *Perahu Baganduang*, a boat paraded by the Lubuk Jambi community. This boat consists of two or three boats combined into one using bamboo, decorated with various colorful traditional symbols. 2) The transformation of the motif is rooted in the *Perahu Baganduang* Tradition itself, combined with motifs from Kuansing Batik *Nagori* and traditional Riau Malay designs. 3) The symbols embedded in the Batik *Perahu Baganduang* motif carry deep cultural significance: the Boat symbolizes unity, the Dome represents religiosity, the Buffalo Horn signifies strength, the *Ani-ani* symbolizes prosperity, the Gourds represent unity, the *Cerano* symbolizes respect, the Umbrella signifies protection, and the Colorful Cloth and *Marowagh* represent the indigenous community. This research provides valuable insights into the rich cultural heritage behind the Batik *Perahu Baganduang* motif, enhancing its appreciation and understanding within the broader community.

### KEYWORDS

Motive  
Source of Idea  
Symbol  
Meaning

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### INTRODUCTION

Batik is one of the products of the Indonesian cultural heritage. Batik has been considered more than just a result of the thinking of the Indonesian society in the past. Batik is one of the pride of the Indonesian nation and an identity that has been inherited for hundreds of years. The rich diversity of Indonesian culture is one of the factors of the emergence of a variety of motifs and types of traditional batik with their own uniqueness. In the cultural treasures of the Indonesian nation, batik is one of the most valuable works of ancient art (Amaris Trixie, 2020).

According to Naimah (2013), said that artists in Indonesia gave birth to Indonesian batik with their respective characteristics. Batik is created in various areas not only in Java but all regions in Indonesia have their own characteristics in making designs and motifs, creating coloring, as well as

how to make the batik. Widadi (2019 : 9) in (Novrita et al., 2023) states that batik is a traditional Indonesian fabric whose motifs and patterns are colored using wax as a dye-resistant agent. Marzuqi et al., (2015) says batik is the process of making Indonesian cultural products and batik design is also done by way of creation, i.e. making designs that do not exist but still depict Indonesians art and culture. Dahlia et al., (2021) stated that every region in Indonesia has traditional craft products with their own characteristics, such as batik crafts. In the district of Kuantan Singingi batik art developed well and rapidly. One of the most famous batik enterprises in the district of Kuantan Singingi is Batik Kuansing Batik *Nagori*. This Batik *Nagori* enterprise was founded by Ms. Surmayanti as the Chief of the Kuantan Batik Singingi Association since 2016. The name Batik *Nagori* is derived from the name of the district of Kuantan Singingi, "*Basatu Nagori Maju*". Batik Kuansing Batik *Nagori* is about the customary and cultural themes of Kuantan Singingi district. One of the most famous motifs is the *Perahu Baganduang*.

According to Wijayanti, dkk (2015), explains that the basic idea in the development of a batik motif of a region is always to advance the characteristics of the region, so that the batik produced can be distinguished from the other batik region based on its uniqueness. Batik Motif *Perahu Baganduang* is adopted from one of the cultural traditions that originates from the Kuantan Mudik district, one of those districts in the Kuantan Singingi district, the tradition of *Perahu Baganduang*, as a parade or traditional pavilion decorated with various customary symbols and colorful ornaments that are interesting and have implicit meaning. The festival decorating the traditional champagne was held on the eve of Idul Fitri. The *Perahu Baganduang* means two or three boats that are joined together and crocheted or tied together with bamboo and decorated with various colorful symbols and have their respective meanings. The tradition is one of the products of cultural objects and local wisdom in Indonesia that needs to be guarded and preserved by the society so as not to disappear and extinct just because of the development of the times. So as one of the forms to preserve and preserve the ancestral culture that exists, the community of Kuantan Singingi district also poured this *Perahu Baganduang* Tradition into the form of Batik Kuansing motives. According to Hapsari in (Wijayaningputri, 2020), "Batik is a product of artistic creativity that is very valuable and famous at the same time as a legacy of the ancestors of the former Indonesian nation. Batik is one of the cultural arts that has been inherent in Indonesian society for centuries".

Wulandari in (Kuwala & Novrita, 2022) explains that a batic motif is the basis of a pattern of painting or can be said as a center or the beginning of a drawing. (Septiani, 2024) who stated, "Batic motif is originated from the time of Hindu cultural history in Indonesia and subsequently undergoing a process of change influenced by cultural and social development, as well as mixing with ancestral traditions". (Novrita, dkk., 2016) also stated that human creativity and the surrounding natural conditions influence the creation of a form. Then Suhersono in (Sahara et al., 2018 : 248) revealed that the motif was a design consisting of parts of form, variations of lines and elements. In addition, (Kasim et al., 2016) explains that a unique batic pattern and has a varied pattern consisting of three parts, namely, the main ornament, the additional decoration and the isen. According to Susanto in (Novrita, dkk, 2014) which states that a batic motif according to its elements can be divided into two main parts and for an ornamental batic motives distinguished again is to be the main and complementary ornaments and isen-licens that are points and lines. (Nazwan & Efi, 2023 : 2) also reveal that batik has motifs arranged based on the placement patterns of the motifs. In a piece of batik fabric, there are main motif patterns, filler motif patterns, and embellishments.

Ismia, (2019: 9) reveals the source of ideas that can be said to be an innovation to create an idea and is a new discovery of something by looking at objects in the surrounding environment. According to (Pujiana & Novrita, 2023 : 486), transformation is a change that occurs in an object or state. The change that takes place does not eliminate the structure within it. According to (Mawati et al., 2023) explains that there are three main stages in the creation of works of art in particular art creation. Methodically, through: first, exploration involves digging the source of ideas, concepts, as well as the basis of creation. Second, making a plan or a design of a work. Third, the embodiment or creation of an work. (Fauzi Rizqi et al., 2021) exhibited the motifs displayed on a beautiful batik with characteristic features that reflect a culture, design, and art that Indonesia owns. Suhersono in (Dewanti. P et al., 2016) who said that the motif is an image created from various parts of shape,

lines or elements influenced by various conditions of nature, objects with their respective characteristics. Murtihadi in (Sevty & Adriani, 2022) also stated that shape can originate from the impact of nature, shape created by human hands and the arena of the use of tools so there is a difference between geometric and organic shapes.

Subsequently, Sambas, (2015) explains that the use of symbols is used to describe something or an event that refers to something else. According to Liliweri in Oktariani et al., 2024, culture is a pattern of behavior that is stored in a symbol and then historically passed on to others. The Dharma in (Asis, 2020) says that the term symbol is conceived through the existence of an agreement with others. So there's a relationship between the symbol, the sign, the meaning. Symbols play a very important role in the field of culture. A group of symbols can be language, movement or sign, signs or sounds, and other things that have meaning. Then about meaning is also in line with Couto in (Novrita & Pratiwi, 2022: 1) which says that meaning is a bathin experience that can be communicated in the form of verbal or visual words. In this case, the visual signs indicate meaning. Thus Kusumawardani (2013) states that meaning is a meaning of understanding and the meaning of a speech given to a form of speech. Symbolic is the use of symbols or symbols that are intended to express or describe ideas. Symbols and symbols have meaning that is absorbed and understood by a group of people. The meaning of a symbol with philosophical significance is the result of wise and discerning human thought in evaluating a particular object (Zedy & Efi, 2023).

The symbols and motifs present on a batik are meant to describe identity as a form of human non-verbal interaction. Batik Kuansing as a clothes can describe the identity of the community of the district of Kuantan Singingi outside the area when wearing and has its own meaning for the wearer. However, there are still many people in the Kuantan Singingi district and consumers generally do not know and understand how the motif is poured on the design of the batik motif, as well as about the source of the idea and the symbols and meanings that are attached to the ornament of the Batik motive. Many people who do not understand and are not accompanied by an adequate level of understanding tend to choose batik because of the beauty of motifs and colours. This could be one of the factors of the inability of the people to preserve and preserve their own local cultural products. Therefore, this research aims to describe how the motif that is poured on the design of batik motif, concerning the source of ideas as well as the symbols and meanings that are based on the Motif Batik *Perahu Baganduang* in the Batik Kuansing Batik *Nagori* in Kuantan Singingi district.

## METHOD

This research uses qualitative research methods with descriptive analysis. The research is located at Batik Kuansing Batik *Nagori* in Kuantan Singingi District from June 3, 2024 to July 4, 2024. The data type selected consists of two types of data, namely primary data and secondary data obtained from an informant of 10 informants. The data collection technique consists of observations, interviews, and documentation. The instruments used in this research are the researchers themselves and are assisted with guidelines for the implementation of research, interviewees, recording tools and documentations. The research consists of four stages: pre-field stage, field process stage, data analysis stage, and reporting stage.

## RESULT AND DISCUSSION

### 1. Batik *Perahu Baganduang* Motif at Batik Kuansing Batik *Nagori* in Kuantan Singingi District

The owners and craftsmen at Batik Kuansing Batik *Nagori* in designing the Batik Motive of *Perahu Baganduang* have always been creative for the creation of a new and unique Batik motif. In accordance with the inspiration of the early thought began to be established by the Batik Kuansing Batik *Nagori* Initiative that the motif raised originates from the culture, traditions and customs of the Kuantan Singingi district. The *Perahu Baganduang* is designed in a similar shape to the *Perahu Baganduang*s that the community of Lubuk Jambi, Kuantan Singingi district, celebrates every year.

## 2. Transformation of the Source of Culture Ideas *Perahu Baganduang* into a Batik Motif at Kuansing Batik *Nagori* Business in Kuantan Singingi District

*Perahu Baganduang* Motif in Batik Kuansing Batik *Nagori* is inspired by *Perahu Baganduan* Tradition. Transformation of the source of the idea of *Perahu Baganduan* Culture into Batik *Perahu Baganduang* Motif in Batik Kuansing Batik *Nagori* Batik is taken purely from the *Baganduang* Batik Tradition itself by blending or combining it with the Batik kuansing Batik *Nagori* Motif or the Riau Malay Motif that exists. At the stage of making the transformation from the source of the idea of tradition *Perahu Baganduang* into a motif (the work of batik art) is carried out in several stages namely: 1) Observation of the tradition of *Perahu Baganduang*; 2) Decoupling the concept of the boat in the form of pictures; 3) Do a stilasi of the design of the motif *Perahu Baganduang*; and 4) Creating the Motive of the Batik *Perahu Baganduang*.

## 3. Symbols and Meaning contained in Batik *Perahu Baganduang* Motif at Batik Kuansing Batik *Nagori*

### 1) Boat Symbol



Figure 1. Boat Symbols on the *Perahu Baganduang* Motif

This boat consists of a combination of 2 (two) or 3 (three) boats that are bound into one. The symbols of the boat on the motif of Batik *Perahu Baganduang* symbolize the unity of the leaders in the district of Kuantan Singingi, especially Lubuk Jambi, led by the alms of the worshippers, *niniak mamak* (traditional people), as well as the wise man. (pemerintah). Those three leaders are commonly known as the *Tango Tigo Sapilin Tail* or *Tungku Tigo Nan Sajorangan*.

### 2) Cube Symbol



Figure 2. The Cube Symbol on the *Perahu Baganduang* Motif

The symbol of the Cube is usually represented by the star moon which is located at the top of the reels that are arranged in the *Perahu Baganduang*. This symbol of the dome means the One God. It is a reflection of the people of Lubuk Jambi who adhere firmly to the Islamic norms in living life and are firmly bound to the religious norms as they are believed. The Lubuk Jambi community believes that religion is the guideline of life and everything that religion teaches and regulates must be applied in everyday life.



### 3) The Buffalo Horn Symbol



Figure 3. The Buffalo Horn Symbol on the *Perahu Baganduang* Motif

The symbol of the Buffalo Horn is identical to the animal of the cattle of the buffalo. The symbol is found on the Motif Batik *Perahu Baganduang* in the Batik Kuansing Batik Nagori has a meaning is to capture the raven and is meant as a symbol of justice, strength and courage of the country. The meaning of the Symbol of the Buffalo Horn used by the community of Lubuk Jambi on the *Perahu Baganduang* it is to reflect the strength and bravery of the children of the village of Jambi and the society of the Jambi that lives in the farmland.

### 4) *Ani-ani* Symbol



Figure 4. *Ani-ani* Symbol on the *Perahu Baganduang* Motif

The symbol of *Ani-ani* is in the shape of a small horn which means a tool used by the people to harvest padi in ancient times. *Ani-ani* symbol that is found on the motif of batik *Perahu Baganduang* in Batik Kuansing Batik Nagori has a meaning that is the tool that was used by people of Lubuk Jambi to harvester padi at the time.

### 5) *Labu-labu* Symbol



Figure 5. *Ani-ani* Symbol on the *Perahu Baganduang* Motif

The *Labu-labu* symbol on the *Perahu Baganduang* is the same as the original blue, round and yellow. The blue symbolism on the *Perahu Baganduang* Motif is symbolic of the container as the ancient farmers stored drinking water when catching meadows and fields. The *Labu-labu* symbol reflects the unity and unity of the communities of the district of Kuantan Singingi, especially the community of Lubuk Jambi.

## 6) Cerano Symbol



**Figure 6.** Cerano Symbol on the *Perahu Baganduang* Motif

The Cerano symbols on the *Perahu Baganduang* Motif are meant as the symbol of the sacrifice given to *Niniak Mamak*, as a symbol of politeness and courtesy as well as as the opening word in every customary tradition. It can also be said as a symbol of an introduction from *Anak Nagori* to *Niniak Mamak*.

## 7) Umbrella Symbol



**Figure 7.** Umbrella Symbol on the *Perahu Baganduang* Motif

The meaning of this umbrella symbol is a place of refuge when it's hot and hanging in the rain. The symbol of the umbrella that is on the motif of the Batik *Perahu Baganduang* is made up of 5 (five) umbrellas which are meant to be a place of refuge in the heat and a place to be housed in the rain. The symbol of the umbrella also symbolizes the five rams of Islam as well as the community of the Lubuk Jambi which is shrouded, protected, and led by a king (the shadow that is at the top) and the other four umbrellas symbolize the *suku nan ompek* and *penghulu nan barompek*.

## 8) Colorful Symbols and Marowagh (*Umbul-umbul*)



**Figure 8.** Colorful Symbols and *Marowagh* on the *Perahu Baganduang* Motif

The colour symbols of the *Perahu Baganduang* Batik Motif are yellow for government, green for *syara'* (religion) and black for custom. This colourful fabric reflects various tribes. While the *Marowagh* symbol means to reflect the community of Kuantan Singingi district, the special community of Lubuk Jambi enjoys high customs and *syara'*.

Batik *Nagori* is taken from one of the cultural products of Kuantan Singingi district, which is the tradition of *Perahu Baganduang*. This is in line with the statement (Septiani, 2024) which states that, "The motives of batik originate from the history of Hindu culture in Indonesia and subsequently undergo a process of change influenced by cultural and social development, as well as blending with ancestral traditions". Further according to Hapsari in (Wijayaningputri, 2020), "Batik is a product of artistic creativity that is very valuable and famous as a legacy of the ancestors of the former Indonesian peoples. Batik is one of the cultural arts that has been inherent in Indonesian society for centuries". Then Suhersono in (Sahara et al., 2018: 248) revealed that motifs are designs that consist of parts of form, variations of lines and elements..

*Perahu Baganduang* Batik Motif in Batik Kuansing Batik *Nagori* with its primary ornament is the Batik motif. The supplementary motif is the motif that already exists in Batik Kuansing Batik *Nagori* and other Malay Riau motifs. There are giants in the form of dots, lines and other geometries. This is in line with the explanation (Kasim et al., 2016) that the batik pattern is unique and has a varied pattern consisting of three parts, namely the main ornament, the additional decoration and the isen. Then according to Susanto in (Novrita, dkk, 2014: 4) which stated that the batik motif according to its elements can be divided into two main parts and for the ornament of the batik motif distinguished again that is to be the main ornamental and complementary ornaments and isen-licensing that are points and lines".

According to (Mawati et al., 2023) explains that there are three main stages in the creation of works of art in particular art creation. Methodically, through: first, exploration involves digging the source of ideas, concepts, as well as the basis of creation. Second, making a plan or a design of a work. Third, the embodiment or creation of an work. In doing the transformation from the source of the idea of tradition *Perahu Baganduang* into motif (the work of batik art) was carried out in several stages, namely: 1) Observation of the tradition of *Perahu Baganduang*, 2) Decoupling the concept of the *Perahu Baganduang* in the form of pictures, 3) Do a stilasi of the design of the motif of the *Perahu Baganduang*, and 4) Creating the Motive of the Batik *Perahu Baganduang*.









Batik *Nagori* is inspired by the Tradition of *Perahu Baganduang* in Kuantan Mudik district, although the characteristics that are presented in the work of batik art are the result of the innovation of the art of the community (which is a Batik *Perahu Baganduang* that is sketched and designed according to the philosophy) to become a batik writing, however the colors used are the original and there are those that follow the color trends. Related to the statement (Fauzi Rizqi et al., 2021) a motif displayed on a beautiful batik has characteristic characteristics that reflect a culture, design, or art that Indonesia owns. In addition, according to Suhersono in (Dewanti.P et al., 2016) who said that the motif is an image created from various parts of shape, lines or elements influenced by various conditions of nature, objects with their respective characteristics. The transformation of the source of the idea of *Perahu Baganduang* Culture into a Batik Motif in the Batik Kuansing Batik *Nagori* Initiative was taken purely from the *Perahu Baganduang* Tradition itself by mixing or combining with Batik Kuansing Motives in Batik *Nagori* or the existing Malay Riau Motives. Murtihadi in (Sevty & Adriani, 2022) also stated that shape can originate from the impact of nature, shape created by human hands and the arena of the use of tools so there is a difference between geometric and organic shapes.

The symbols on the Motif Batik *Perahu Baganduang* in Batik Kuansing Batik *Nagori* are composed of eight kinds of symbol shapes with each symbol having an implicit meaning and want to be conveyed. Dharma in (Asis, 2020) says that the term symbol is prevailed through the existence of agreement with others. So there's a relationship between the symbol, the sign, the meaning. Symbols play a very important role in the field of culture. A group of symbols can be language, movement or sign, signs or sounds, and other things that have meaning. Then about meaning is also in line with Couto in (Novrita & Pratiwi, 2022: 1) which says that meaning is a bathin experience that can be communicated in the form of verbal or visual words. In this case, the visual signs indicate meaning.

The symbols contained in the *Perahu Baganduang* Batik Motif have their respective meanings, namely: 1) The Boat Symbol which consists of three boats arranged into one means the unity of the leaders, 2) The Dome Symbol means the Almighty Godhead, 3) The Symbol The buffalo horn means

plowing the fields, as well as a symbol of justice, strength and bravery of the country's children, 4) The *Ani-ani* symbol, which is in the shape of a small horn, means a tool used by people to reap rice in ancient times, 5) The *Labu-labu* symbol symbolizes a container as a place for farmers in ancient times storing drinking water when plowing fields and farming also reflected the unity and unity of society, 6) The *Cerano* symbol has meaning, namely as a symbol of the form of offerings given to *Niniak Mamak* and a symbol of good manners and as a symbol of the opening words at every traditional event, 7) The Umbrella symbol which consists of 5 (five) umbrellas has the meaning of being a shelter when it is hot and a shelter when it rains, symbolizing the five pillars of Islam and symbolizing the people of Lubuk Jambi who are shaded, protected and led by a king (the umbrella that is top) and the other four umbrella legs symbolize the *suku nan ompek* dan *penghulu nan barompek*, 8) The colorful symbols found in the *Perahu Baganduang* Batik Motif have meanings, namely government, *syara'* or religion and custom. This colorful cloth reflects the multi-ethnic indigenous community. Meanwhile, the *Marowagh* symbol means to reflect the people of Kuantan Singingi Regency, especially the people of Lubuk Jambi, who uphold customs and *syara'*.

**Table 1.** Analysis of the symbols and meanings contained in the *Perahu Baganduang* Batik Motif in the Batik Kuansing Batik Nagori Business

No	Nama	Desain	Simbol	Makna
1	Boat		<i>Tali Nan Tigo Sapilin</i> atau <i>Tungku Tigo Nan Sajorangan</i>	This means unity of leadership in Lubuk Jambi. The people of Lubuk Jambi are under the leadership of religious scholars, <i>Niniak Mamak</i> (indigenous people) and clever people (government)."
2	Cube		Star dome and moon	It is a reflection of the people of Lubuk Jambi in living a life that is closely bound to the norms of Islam as it is.
3	Buffalo Horn		Identical to buffalo livestock	The symbol of the Horn of the Buffalo is identical to the animal of the cattle of the Buffalo, that is to catch the wild, as a symbol of justice and strength of the country.
4	<i>Ani-ani</i>		Small horn shaped under the Umbrella Symbol	It's a tool used by the people of Lubuk Jambi to harvest padi in ancient times.
5	<i>Labu-labu</i>		Unity and oneness	Symbolizing the reservoir as a place where the farmers in ancient times stored drinking water while harvesting swamps and fields also reflects the unity and unity of the community of the district of Kuantan Singingi, especially the people of Lubuk Jambi.
6	<i>Cerano</i>		Offering to <i>Niniak Mamak</i>	As an introduction to the word of worship given to <i>Niniak Mamak</i> or in other words from the <i>Anak Nagori</i> to the superior
7	Umbrella		Consists of 5 (five) umbrellas	As a shelter in hot times and shelter in rainy times, it symbolizes the five pillars of Islam and symbolizes the people of Lubuk Jambi being shaded and led by a king (the umbrella at the top) and the other four umbrella legs symbolize <i>suku nan ompek</i> dan <i>penghulu nan barompek</i> .
8	Colorful Fabrics and <i>Marowagh</i>		The colorful fabric reflects the multi-ethnic indigenous community. Meanwhile, <i>Marowagh</i> reflects	The colour symbols of the Batik <i>Perahu Baganduang</i> Motif have meaning : yellow fabric symbolizes government, green fabric leaves symbolize <i>Syara'</i> as well as religion and black fabric symbolize custom. This colourful fabric reflects the customary community of multiple tribes. While the <i>Marowagh</i> Symbol means to reflect the community of Kuantan Singingi district, especially the people of



upholding  
customs and  
*syara*'.

Lubuk Jambi enjoying high customs and *syara*'.

## CONCLUSIONS

According to the results of the research carried out at the Batik Kuansing Batik *Nagori* Initiative in Kuantan Singingi District of Riau Province on the Motif of Batik *Perahu Baganduang*. It can be concluded that the Motif Batik *Perahu Baganduang* in Batik Kuansing Batik *Nagori* Initiative originated from the Tradition of Batik *Perahu Baganduang*. In accordance with the inspiration of the initial thought was founded by the Batik Kuansing Batik *Nagori* initiative that the motif raised originates from the culture, traditions and customs in the district of Kuantan Singingi. The *Perahu Baganduang* is designed in a similar shape to the *Perahu Baganduang* that the community of Lubuk Jambi, Kuantan Singingi district, celebrates every year.

The transformation from the source of the idea of the tradition of the *Perahu Baganduang* into a motif (the work of batik art) was carried out in several stages, namely: 1) Observation of the traditions of the *Perahu Baganduang*, 2) Decoupling the concept of a *Perahu Baganduang* in the form of pictures, 3) Do a stilasi of the design of the motive of *Perahu Baganduang*, and 4) Creating a Batik Motif for *Perahu Baganduang*. As for the symbols and meanings that are contained, the Boat symbol means unity, the Cube means religion, the Baron's Horn means justice and power, the *Ani-ani* means prosperity, *Labu-labu* means union, the *Cerano* means honor, the Umbrella means protection and the Colorful Fabric symbol and the *Marowagh* means indigenous society.

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