

The Development of Ringkel Batik Motifs In Banyuates, Sampang Regency

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ABSTRACT

The Ringkel batik motif of Banyuates possesses distinctive characteristics in its production process. In addition to being manually drawn using a canting, it is also combined with jumputan (tie-dye) and ringkel techniques. The process involves binding sections of the fabric before dyeing, resulting in specific patterns. Furthermore, the Ringkel technique is executed through stitching (dilujur) according to particular patterns, which are then integrated with hand-drawn batik. This study aims to identify the various developments of Ringkel batik motifs in Banyuates and to examine the process of creating these motifs in Banyuates, Sampang, Madura. The findings of this research are expected to be beneficial for local government authorities in recognizing and documenting the names of the developed batik motifs, as well as for batik artisans themselves. This research employs qualitative methods, including observation, interviews, and documentation. These methods are utilized to explore and identify the

range of Ringkel batik motifs that have been developed in Banyuates, Sampang, Madura.

The objective of this study is to provide contributions in the form of inspiration and innovation, particularly in fostering creative and critical thinking related to the development of Ringkel batik motifs in Banyuates, Sampang, Madura. Ultimately, these efforts are expected to enhance the aesthetic appeal and economic value of Ringkel batik, making it increasingly attractive and commercially valuable.

Keywords: *Motifs, Batik, Ringkel, Banyuates*

INTRODUCTION

Batik in Indonesia was initially recognized as a form of handicraft among Javanese communities. It has long functioned as a daily livelihood for residents in many rural areas of East Java, while also serving as a source of income for certain urban populations. Various natural materials from the surrounding environment are processed through creative ingenuity into forms that are not only aesthetically valuable but also functionally supportive of everyday household needs.

Batik art represents one of Indonesia's distinctive cultural expressions that has existed, evolved, and been sustained over centuries, thereby constituting an important historical legacy of the nation's cultural heritage. The designation of batik as a traditional textile reflects its status as a hereditary craft rich in cultural values.

The development of batik has accelerated significantly following its recognition by UNESCO on October 2, 2009, as an Intangible Cultural Heritage of Humanity. Since then, various regions across Indonesia have actively competed to innovate and diversify batik designs and motifs. These innovations include creative combinations such as batik with

jumputan (tie-dye), ringkel, songket, and woven textiles, resulting in increasingly varied and attractive products.

Banyuates is a subdistrict within Sampang Regency, located in East Java Province, Indonesia. It is situated on Madura Island, approximately 56 kilometers north of the regency capital, Sampang. The administrative center of Banyuates is located in Banyuates Village. Geographically, it is bordered by the Java Sea to the north, Ketapang Subdistrict to the east, Tambelangan, Robatal, and Kedungdung Subdistricts to the south, and Bangkalan Subdistrict to the west.

The batik industry in Banyuates, particularly hand-drawn batik (batik tulis), constitutes a significant sub-sector within the creative economy, as it is deeply rooted in local wisdom and cultural heritage. Beyond its cultural value, batik production—especially at “Nafa Batik”—plays an important socio-economic role by employing local labor. Approximately 50 community members are involved in the production process, including 10 batik artisans, 20 colorists, 8 workers responsible for sewing and thread removal, and 12 individuals engaged in drying the fabrics.

Banyuates batik is particularly notable for its ringkel motifs, which

demonstrate unique characteristics in their production process. In addition to being manually drawn using a *canting*, these motifs are combined with *jumputan* techniques, involving the binding of fabric prior to dyeing to produce specific patterns. The *ringkel* process itself involves stitching (*dilujur*) according to predetermined patterns, which are then integrated with hand-drawn batik techniques.

The emphasis on creativity and the distinctiveness of production processes in Banyuwates batik reflects a strategic effort by artisans to enhance competitiveness and increase the market value of their products. One notable innovation is the integration of the Trunojoyo batik motif with the unique *ringkel* process, which has been adopted as an official uniform for civil servants (ASN) in Sampang Regency and produced collaboratively by small and medium batik enterprises (SMEs) across the region.

METHODOLOGY

This research uses a creation mechanism, where the method is carried out procedurally to create a work product.

RESULTS AND DISCUSSIONS

Definition of Batik

Batik constitutes a distinctive cultural heritage of Indonesia that has developed over a long historical period and has been transmitted across generations. It refers not only to a method of textile production but also to the resulting fabric itself. On the one hand, batik denotes a dyeing technique that utilizes wax (*malam*) to resist dye penetration in certain areas of the cloth, commonly known as wax-resist dyeing. On the other hand, it refers to the fabric or garment produced through this technique, often characterized by specific and distinctive motifs (Prasetyo, 2010).

From both etymological and terminological perspectives, the term batik is derived from the words *mbat* and *tik*. In the Javanese language, *mbat* means to throw or apply repeatedly, while *tik* refers to a dot or point. Thus, *membatik* can be understood as the process of repeatedly applying dots onto fabric, which eventually accumulate to form lines and patterns (Musman & Arini, 2011).

Based on the explanations above, it can be concluded that batik is the application of decorative patterns or ornaments onto fabrics such as *mori*,

silk, cotton, teteron, and others. These patterns are drawn or written using a tool known as a canting, which dispenses liquid wax (malam) that functions as a dye resist during the fabric dyeing process (Herlina, 2022).

The inclusion of batik in the Representative List of Intangible Cultural Heritage by UNESCO is attributed to its fulfillment of several criteria, including its richness in symbolic meanings reflecting the life of Indonesian society and its significant contribution to the preservation of intangible cultural heritage for both present and future generations (Surya, 2009).

Batik is widely recognized as a cultural heritage originating from various regions in Indonesia, each possessing remarkable characteristics. One prominent example is Madurese batik. Among the well-known types are Batik Tanjung Bumi from Bangkalan, Batik Banyuates from Sampang, and Batik Banyumas from Pamekasan. These batik traditions are particularly distinguished by their diverse motifs, which are believed to number in the hundreds, ranging from original designs to various combinations.

The high aesthetic value of Madurese batik can be attributed to

several distinctive features. First, it possesses a unique wax aroma (malam), as the wax mixture is often blended with honey. This combination neutralizes the strong carbon scent typically associated with wax and produces a distinctive fragrance. Second, the color application is notably bold and, at times, conveys a sense of intensity and mysticism. Madurese batik is generally dominated by strong colors such as red, yellow, and green, which reflect cultural values linked to the legacy of the Majapahit Kingdom. Among these, the use of red and black is particularly prominent, symbolizing the bold and resilient character often associated with the Madurese people.

Definition of Motif

According to Diksi Rupa, a motif is defined as a pattern, design, variation, or element that differentiates one artwork from another (Susanto, 2002). In the context of batik, a motif constitutes the fundamental framework that shapes the overall composition of the textile. It represents a structured arrangement resulting from the integration of lines, forms, and isen (filling patterns), which together create a unified visual expression of batik.

The creation of batik motifs requires specific knowledge and

technical skills. Newly developed motifs are expected to demonstrate distinctive qualities that set them apart from pre-existing designs. In Madurese batik, motifs commonly depict birds, flowers, plants, and narratives derived from local traditions. Similar to visual storytelling, these motifs may convey sequential narratives. For instance, certain motifs illustrate the story of a पत्नी awaiting her husband, while others represent themes such as Panji Suci (religious propagation), nyiur melambai (swaying coconut trees), and tar poteh, characterized by a dominant white background symbolizing purity.

In Batik Tulis Trunojoyo, bold and striking colors are expressed through motifs such as spearheads, leaves, flowers, animals, and geometric forms. Animal motifs frequently found in Madurese batik include fish (jukok or iwak), shrimp, marine life, birds, and others. These colors and motifs are often associated with the character of the Madurese people, who are perceived as straightforward, open, and egalitarian. Another distinctive feature of Madurese batik is the abundance of lines within a single design. Each motif typically embodies its own narrative, often reflecting the daily life of the Madurese community. Initially, the

coloring process in batik production relied on natural dyes

Creation Motif

A motif, in this context, refers to the driving force within an individual to undertake certain activities in order to achieve specific goals. Meanwhile, a creation motif denotes a particular activity carried out in the process of producing a work as intended by the creator. Batik from various regions exhibits diverse motifs, each reflecting its own characteristics. This is also evident in the batik tulis motifs of Banyuwates, Sampang, Madura, which differ significantly from those found in regions such as Yogyakarta, Solo, Mojokerto, Tulungagung, Trenggalek, Sidoarjo, and Banyuwangi.

Form of Creation

Form refers to the visible manifestation or appearance of an object (Kamus Besar Bahasa Indonesia, 1989). Accordingly, the form of creation can be understood as the tangible outcome of a creative process that can be presented or observed. In this regard, design is defined as the arrangement or composition of lines, shapes, colors, and figures that are organized in such a way as to embody aesthetic values (Hery Suhersono, *Embroidery Design of*

Faunal Motifs, p. 11). The four forms are namely:

1) Natural Forms

This type of design is strongly influenced by natural objects or forms derived from nature. Its visual representation closely resembles real-life objects such as leaves, fruits, flowers, plants, stones, wood, skin, clouds, rainbows, stars, the moon, the sun, as well as various figures including animals and humans.

2) Decorative Forms

This design form originates from natural elements that are transformed into decorative compositions through stylization. These forms are creatively modified into imaginative patterns, often supported by diverse variations and harmonious color arrangements that enhance their aesthetic appeal.

3) Geometric Forms

This type of design is based on geometric elements, such as rectangles, circles, ovals, squares, triangles, hexagons (and other polygons), cones, parallelograms, cylinders, and various types of lines.

4) Abstract Forms

Abstract forms represent free imagination realized in

unconventional shapes, or forms that do not resemble any existing natural or man-made objects. In other words, abstract design refers to forms that are non-representational and not directly associated with tangible reality.

Several *batik tulis* motifs from Banyuwates incorporate forms such as shells, fish, shrimp, squid, and plants, reflecting creativity rooted in local cultural traditions, although the designs remain relatively simple in their execution.

Definition of Batik Ringkel

Ringkel batik is a fabric dyeing technique that combines traditional hand-drawn (*batik tulis*) or stamped batik with the ringkel technique. The ringkel technique itself involves coloring fabric by sewing or pinching (smocking) it to create wrinkles or folds that resist dye absorption. This process produces distinctive abstract patterns in the background, while the main motifs are still applied using a *canting*. As a result, ringkel batik can be categorized as a type of batik with a relatively exclusive visual appearance.

From an etymological perspective, the term ringkel is derived from the Javanese word *kringkelan*, meaning wrinkled or crumpled fabric. This refers to the physical texture of the cloth,

which develops a wrinkled surface after being stitched using the smocking technique and tied in a manner similar to jumputan (tie-dye).

Historically, ringkel batik was first developed in Sampang Regency, East Java, before spreading to other regions, including South Sulawesi and the Special Region of Yogyakarta. The Balai Besar Kerajinan dan Batik under the Ministry of Industry has also played a significant role in the development and dissemination of this technique.

1. Main Characteristics

- a. **Technique Combination:** This method integrates two distinct techniques, namely batik (hand-drawing or stamping using wax) and ringkel (stitching or pinching to create gathered or wrinkled effects).
- b. **Unique Background:** The background or base surface of the fabric exhibits unusual blurred or wrinkled color effects, creating a distinctive and visually appealing texture.
- c. **Modern Motifs:** This technique enables the creation of new motifs that cannot be achieved through conventional batik methods.
- d. **Innovation:** This technique is regarded as a form of development and innovation within the field of textile craftsmanship.

2. Production Process

The production process of ringkel batik generally involves the following stages:

- a. **Motif Sketching:** The primary batik motif is first drawn onto the fabric using a pencil as a guideline.
- b. **Ringkel Stitching:** The fabric is sewn using a pinching or smocking technique to create folds or wrinkles in the areas intended to produce the ringkel effect.
- c. **Wax Application (Waxing):** After the stitching process, the main motifs are covered with hot wax (*malam*), similar to the conventional batik process.
- d. **Dyeing:** The fabric is immersed in a dye solution. The stitched and wrinkled sections resist the dye unevenly, resulting in distinctive and irregular color gradations.
- e. **Removal of Stitches and Wax:** Once the dyeing process is completed, the stitches are removed, and the fabric is boiled

to eliminate the wax.

- f. **Drying:** Finally, the fabric is dried and sun-dried until it is ready for use.

3. Function of Smock Pattern Lines

a. Facilitating the Process:

Especially for beginners, drawing pattern lines helps organize the points to be stitched in a neat and systematic manner.

b. Achieving Symmetry:

Pattern lines ensure that the smocked gathers are formed with consistent size and placement, resulting in a symmetrical and visually appealing appearance.

c. Following Fabric Motifs:

On patterned fabrics, the guideline lines can follow existing designs, such as checks or dots, thereby eliminating the need to create entirely new patterns.

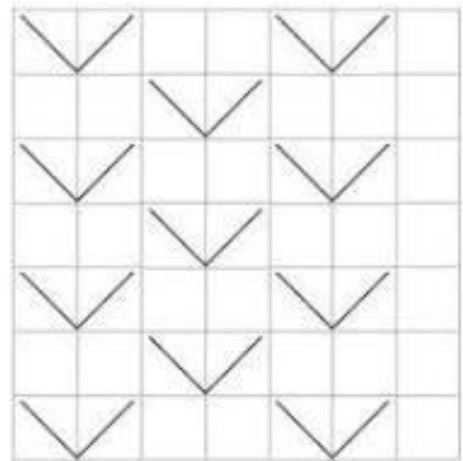
4. Design Planning

Create smock and *jumputan* patterns on paper, then transfer these patterns onto plain fabric according to the intended design.

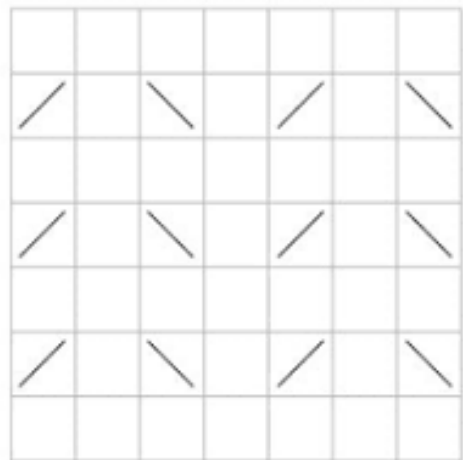
- a. Draw a grid pattern measuring 2 cm × 2 cm on the pattern paper.
- b. Develop the smock and *jumputan* pattern lines on the gridded paper.
- c. Transfer the design pattern.

- d. Trace or transfer the smock and *jumputan* pattern lines from the paper onto the fabric using an EB pencil.

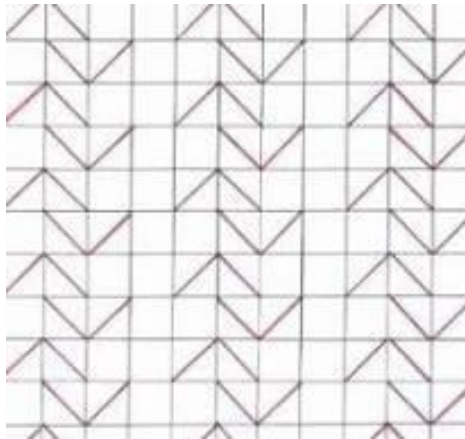
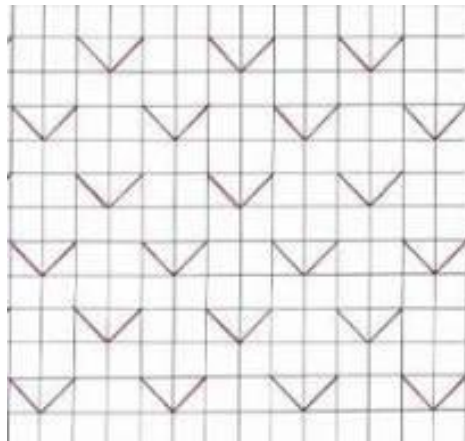
Smock Pattern Lines



Canadian Smock



Canadian Smock

*Abstract Smock**Abstract Smock*

DISCUSION

Following the conducted research on the development of Ringkel batik motifs in Banyuates, Sampang Regency, the resulting data are presented as follows:

Ringkel Batik Motifs of Banyuates, Sampang Regency

The Banyuates Hand-Drawn Batik Artisans Group was established in 2000, under the leadership of Mrs. Umsyiah.

The group produces a variety of batik fabrics. *Nafa Batik* of Banyuates began to gain wider public recognition around 2010, a development that cannot be separated from the role of the government in providing guidance, support, and promotion of batik products, particularly in Sampang Regency.

Quality improvement is essential, as it plays a significant role in developing and empowering the batik tulis industry in Banyuates, enabling it to become a distinctive and competitive leading product. If the artisan group is able to increase its sales, it will consequently improve the income of both batik artisans and the broader Banyuates community.

Batik-making is a complex and meticulous process that requires patience, precision, and intense concentration, making it physically and mentally demanding. As a result, many individuals tend to prefer other professions, such as becoming fishermen, migrant workers abroad, or laborers and service workers in other regions. Nevertheless, Nafa Batik Banyuates, with approximately 50 artisans, plays a crucial role in sustaining the local industry, reducing urban migration, and serving as an economic

attraction for the younger generation.

The motifs of Banyuates hand-drawn batik, which include representations of the natural beauty of Banyuates—such as plants, flowers, and animals like butterflies, birds, and fish—reflect a form of local wisdom that has long existed within the community. These motifs have evolved into a cultural heritage passed down through generations and contribute to the advancement and identity of the region.



Figure 1 Nafa Batik Banyuates
gsjs



Figure 2. Location of the Monter Hand Drawn Batik Center (Nafa Batik)



Figure 3. Trunojoyo Batik Motif in Blue Color



Figure 4. Details of the Trunojoyo Batik Motif

The Government of Sampang Regency possesses a distinctive batik identity that is deeply rooted in historical values. Currently, this batik design has been adopted as official attire for civil servants. It is widely known as the Trunojoyo batik. The designs developed by Sampang artisans are diverse, reflecting the local potential and

environment surrounding the craftsmen. Elements closely associated with the historical identity of the coastal city are also incorporated into the designs.

The naming of Trunojoyo batik is closely related to the motifs composed by the artisans. There are four main elements that carry historical significance and are represented in the design: the spear, pandan leaf weaving, moringa leaves, and guava leaves. The presence of moringa leaves alongside the spear is associated with a particular historical narrative. It is said that when Raden Trunojoyo traveled to the northern regions, the handle of his spear broke. As a substitute, the noble figure—also known as Panembahan Maduretno—used moringa leaves.

At the lower part of the spear motif, pandan weaving is depicted. This element serves as a distinguishing feature between batik originating from Madura and those from other regions, as Madurese batik is typically characterized by the inclusion of pandan weaving motifs



Figure 5. Ringkel Trunojoyo Batik Motif (Green)



Figure 6 Ringkel Trunojoyo Batik Motif (Maroon Red).

In Sampang, the central part of the Trunojoyo batik motif features a relatively broad leaf element. This leaf represents the distinctive local fruit of the region, namely the water guava, which is commonly cultivated by the people of Sampang. According to Amina, some artisans modify or replace certain elements within the Trunojoyo

batik motif. These substitutions are typically based on the unique characteristics of their respective areas. For instance, in urban areas, artisans may incorporate leaves as a variation. However, the main motif of Trunojoyo batik remains unchanged; artisans only introduce additional combinations in accordance with the local potential of their regions.

Artisans in Sampang continuously explore and develop distinctive batik designs that reflect the region's historical identity. The Government of Sampang Regency promotes batik as an official attire, reinforcing its cultural significance. The designs created by local artisans vary considerably, adapting to the natural and cultural resources available in their surroundings. Elements associated with the maritime heritage are frequently incorporated into the motifs.

The designation of Trunojoyo batik is closely related to the symbolic elements composed by artisans. Four primary elements with historical significance are consistently represented in the design: the spear, pandan leaf weaving, moringa leaves, and water guava leaves. These elements collectively embody the historical narrative and cultural identity of

Sampang Regency.



Figure 7. Bird, Root, and Floral Motifs



Figure 8. Ringkel Batik Motif of Jukok (Fish)

Artisans often add or replace certain elements within the Trunojoyo batik motif. These substitutions typically reflect the distinctive characteristics of their respective regions. For example, in urban areas, *lamtoro* leaves are sometimes used as a replacement element. However, the principal motif of Trunojoyo batik remains unchanged; artisans merely introduce variations by incorporating combinations that correspond to the local potential of their areas. One of the emerging motifs is

associated with *Labang Rato Ebu*, which, according to historical accounts, is closely linked to the legacy of the Mataram Kingdom during its presence in Sampang.

Beyond serving as a regional identity, batik also functions as a medium for recording history, philosophy, and traditions that are transmitted across generations. One prominent example is Batik Tulis Sampang, a distinctive art form from Madura, characterized by the use of natural dyes and meticulous traditional techniques.



Figure 9. Ringkel Motif of Jukok Layar



Figure 10. Ringkel Motif of Jukok Jejer

CONCLUSION

The forms of Ringkel batik motifs in Banyuates are inspired by local wisdom derived from the natural environment, including plants, fruits, surrounding landscapes, and marine life. Accordingly, the stylization process employs naturalistic forms and adaptations in order to evoke visual impressions resembling original elements such as sea animals, vegetation, roots, and fruits. This approach aims to represent and preserve the local cultural identity embedded within the motifs. The Ringkel batik motifs incorporate fundamental visual elements such as dots, lines, planes, and spatial composition.

The Government of Sampang Regency possesses a distinctive batik identity closely associated with historical values. At present, the Ringkel Trunojoyo batik motif has been adopted as official attire for government employees. This motif has been developed in various forms by local artisans, adapting to the potential and resources available in their surroundings. Elements reflecting the maritime heritage are also integrated into the design. The naming of Trunojoyo batik is inseparable from the motifs created by artisans, which include four

historically significant elements: the spear, pandan leaf weaving, moringa leaves, and water guava leaves.

Furthermore, the development of Ringkel batik motifs in Banyuates requires continuous innovation to achieve greater variation. Improvements in craftsmanship—particularly in terms of detail and neatness—are necessary to enhance the overall quality and increase the market value of the products. In addition, the application of color should be further innovated to strengthen the distinctive identity of Ringkel batik from Banyuates.

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