



## Exploring semiotic visual of batik stamp motif in Malaysia and Indonesia

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### KEYWORDS

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Semiotic,  
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### ABSTRACT

*This paper studies the visual semiotic reading of stamp batik motifs visually in Malaysia and Indonesia, which is still very limited. There were some constraints, one of them was their distance from the source of the idea of batik stamps and differences in the market demand. This article is based on the theories of Charles Sanders Peirce's visual semiotics. The approach of this paper is descriptive-qualitative, to study the motifs of batik stamps found in these two nations. The data of this research was obtained by a field survey of batik stamp business chosen from Malaysia. At that time, the Small and Medium Units of Batik Komar were from Bandung in Indonesia. From a sociological point of view, it supports the argument that these insights can create a bridge toward cross-cultural respect and synergies between Malaysia and Indonesia in building, growing, and protecting batik as regional art. They may at the same time open up avenues for collaboration in the batik trade and in the preservation of culture. This emphasizes the relevance of the problems of the study within wide and cultural partnerships; and the results' theoretical and practical focus. One conclusion discusses a visual semiotic reading of the differences between the batik stamp motif from Malaysia and Indonesia.*

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## 1. Introduction

The investigation of visual angles in batik themes is still exceptionally constrained. Until presently inquire about has primarily centered on as it were one locale, but there's still a need of comparative visual considers between two nations (Balik, et.al 2023), such as Indonesia and Malaysia. The examination of visual angles in batik themes from Indonesia and Malaysia, especially within the cap batik themes of Bandung, West Java, Indonesia, and Machang, Kelantan, Malaysia, remains wide open for advance inquire about. A think about on the visual viewpoints of cap batik in these two related nations, may upgrade social understanding, emphasizing their brotherly association (Silah, Isa, Karyono, 2021). Visual ponders on batik themes can clarify different viewpoints, counting social impacts, the visual components that shape them, and the sources of thoughts that frame the premise of batik themes (Dewi, 2023).

Examination of batik visuals gotten from batik-producing centers, the impact of material history, social human studies, and legacy ponders. Batik visuals not as it were speak to the history of batik as a national symbol, but too its understanding, both within the past and in modern Indonesia and Malaysia (Ramlan, 2019). Visual thinks about are vital to conduct since they take after perceptions from the beginning to the completion of a batik artifact. The wonder found in batik themes, particularly in stamp, cap (Indonesia), or cop (Malaysia) batik, could be a composition of reiteration, mass generation, and a propensity towards inactive firmness, when compared to hand-drawn or painted batik themes (Murdiyanto, 2022). The esteem connected to a bit of stamp batik is additionally lower than that of hand-drawn batik texture. Stamp batik has not been broadly utilized to communicate social feedback, positive messages, and typical intelligence, which ought to be reintegrated into its unique work and meaning, not at all like hand-drawn batik (Na'am, Setiawan, Prasetyaningtyas, 2020). Batik stamps created in Java Island, Indonesia, is by and large created in coastal zones such as Pekalongan and Cirebon, but too in inland zones like Surakarta, Tuban, and Bandung. A few makers of this stamped batik have a commonality in their vicinity to streams, where the waterway plays a part as a water source for the batik-making handle (Rahayu, 2019). A comparable circumstance is found within the center of stamp batik texture generation in Malaysia.

Past inquire about on the perusing of batik themes utilizing Charles Sanders Peirce's visual hypothesis has been conducted by Rorong for Lar batik theme (Rorong, Rovino, Praqilia, 2024) and for the Riau batik theme (Sari, Putri, Hasibuan, 2023). Past inquire about on the creation of batik cap themes in Haji Komar batik in Bandung has been carried out by Yuliarti and colleagues, pointing to upgrade inventiveness of batik skilled workers (Yuliarti, Jaya, Herawati, 2022). Inquire about on the batik cap themes created by little and medium-sized undertakings in Batik Komar has too been conducted by Tetra and Zalfiana, centering on the promoting perspectives of stamp batik (Tetra, Zalfiana, 2024) in Bandung. Stamp or cop batik moreover faces the danger of termination in Malaysia, as detailed by Naser and colleagues (Naser, et.al 2021). The advancement of batik in Malaysia from the 1950s to the 1980s appears an advancement in stamp batik generation, as archived by Jahangiri and colleagues (Jahangiri, etal 2013). The objective of this article is to extend on the visual characteristics of the stamp batik Malaysian themes, particularly centering on the Batik Komar in Bandung and the stamp batik in Kelantan Malaysia. Applying Charles Sanders Peirce's (1860) semiotic hypothesis to visual examination, such themes too have the semiotic relations of symbol – file – image. The semiotic examination of stamp batik is anticipated to clarify its visual lavishness. The differing qualities of batik designs, both in their enlightenment and the social references they conjure, show a striking assembly point of tall and moo societies. This investigate illustrates that in a few circumstances, genuine meaning can rule related sign values without barring them. Connotative references stay torpid values inside the sign framework and can be awoken at whatever point essential.

## **2. Method**

This investigate explicates the unmistakable subjective idea that comprises of a grouping reviewed in reply to the aggregation and examination of information and the appropriation of interims for consistency and comprehensiveness. The primary prepare includes the distinguishing proof of the issue with an accentuation on the foremost noteworthy components that relate to the visual semiotic perusing of specific batik stamp themes in Malaysia and Indonesia. This arrange includes examining writing and looking for the gathering of people within the two countries subjecting them to essential criteria such as batik stamp fashion designs, the social meaning attributed to these designs, and their topographical scattering. To encourage sharpen the center of the ponder, thought trades, and conceptualizing sessions to refine the study's targets were held among a few Indonesian (Universitas Pendidikan Indonesia and Universitas Trisakti) and Malaysian (Universiti Teknologi MARA and Politeknik Ibrahim Sultan) scholarly staff. These sessions were online, for occasion, in WhatsApp and

Zoom where the researchers turned their consideration to the way different batik topics are seen and the meanings of certain themes. They were screened based on their capability within the plan disciplines as well as the loads of batik encounter they had. Vital translations of themes and critical components of the information collection handle were gotten from these discourses.

The third organize included gathering field information from practicing batik makers in Malaysia, particularly the state of Kelantan, and Batik Komar from Bandung West Java Indonesia. These undertakings were incredibly chosen since of their noticeable quality within the batik industry, imaginative endeavors, and their viewpoints on culturally-based plan and marketing-oriented plan procedures. The information collection strategies were multifaceted. The analyst utilized coordinate perception to track the plan and generation occasions on the field which included determination of themes, color choices, and stamping strategies utilized by batik creators. Semi-structured interviews and discussions were conducted with such individuals as creators, business proprietors, and artisans to gather oral data on the beginning, imagery, and work within the culture of a few particular themes as well as winning powers on the hone of the industry. In expansion, photo and visual records were moreover made to pick up the pictures of each of the batik themes, courses of action of the workshops, and different stages inside the generation which made a difference carry out a semiotic approach investigation of the visual substance. The semiotic clear ponder and investigation concentrate on looking for the meaning that culture connects to visual representation, composed dialect, and signs. This procedure makes strides the comprehension of batik designs as social items by analyzing the pictorial and typical angles of these designs. The collected data makes a difference to methodically think about and compare diverse varieties of batik themes utilized in Malaysia and Indonesia as connected and culturally critical in combination with the work of Kriyantono (2014) and Moleong (2006).

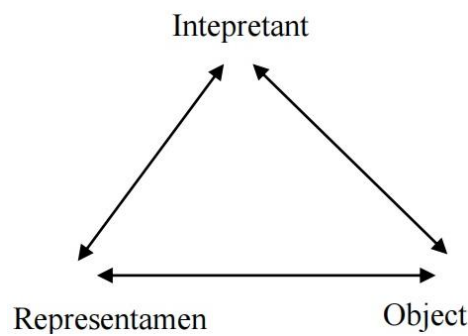
### **3. Results and Discussion**

#### **3.1. Peirce Visual Semiotic**

The term "Semiotics" begins from the Greek word σημειωτικός or semeion which suggests "sign". Semiotics is additionally depicted as the ponder of signs nearby the examination of frameworks, rules, and conventions that make the said signs significant (Fărcaș, 2008). Within the history of western cutting edge semiotics, two pioneers played critical parts: the American down to earth individual Charles Sanders Peirce and the European language specialist Ferdinand de Saussure. For Peirce, signs whether within the form of symbols (pictures), lists (metonymic markers for case motions), or images (consensual theoretical signs used within the human verbal dialect) are composed of interconnected components that frame a communicative framework that's translated almost their physical signs through locate, scent, touch, taste, and hearing (Afisi, 2020). The point worth emphasizing is that Peirce's categories of signs - the image, record, and picture - are because it were supervenient in speculation (Patriansah, Sapitri, 2022). In reality, their characteristics associated and blend in shifting extents. It is required that the signs are as much as conceivable physically comparable to the objects they indicate, in phonetic terms this may be through and through motivation. In any case, objects are related to each other in various ways, and these signs procure meaning by understanding among individuals or persuaded tradition.

Inspiration can be respected as the social ties that interface a sign and its referent in signifier and meant terms in Saussurean semiology, and the connection of similitude that exists between the representatum and representamen in Peirce's demonstrate of semiotics. For Saussure, inspiration is characterized as the 'natural relationship' which exists between the signifier and the implied. In this respect, inspiration is additionally a 'relation of likeness' that exists between the representatum and the representamen as in Peirce's definition of signs. Authority can be forced through propensity (in Peirce's see, propensity) or through agreement arrived at by implies of a arrangement (Saussure), and 'consensus' is consolidated into the

hone or common representational hone. Consider, for occurrence, Batik: indeed in spite of the fact that it has the characteristics of imitative-iconic representation and indexical reference, it too must have a few typical characteristics since it is inserted in a specific social code which makes the method of semiosis conceivable: the transformation of nature into 'motivated signs'; nature taken socially. Batik themes appear to supply an occurrence where this inspiration (in symbols and files) and intervention (images) are mixed or combined. The theory used in this research is Charles Sanders Peirce's semiotic triadic diagram. The triadic diagram is shown Fig. 1.



**Fig. 1.** Peirce's triadic relation (source: Pilliang, 2003)








According to Peirce: a sign is something, A, that brings something, B, its interpreter, a sign determined or created by it, into the same kind of correspondence with something, C, its object, as that which it maintains with the object (Greenlee, 2018). Peirce's theory in this case pertains to the use of icon-index-symbol to analyze the motifs of batik cap in Bandung, Indonesia, and Kelantan, Malaysia The method used in this writing is descriptive-qualitative, employing Charles Sanders Peirce's visual semiotics. The below is a table of sign trichotomy compiled by Peirce (Table 1).

**Table 1.** Trichotomy of signs from Charles Sanders Peirce (source: Pilliang, 2003)

SIGN	TRICHOTOMY		
	Representamen	Object	Interpretant
<b>Firstness</b> The sign of autonomy, the firstness	<b>Qualisign</b> The quality of the sign is what it is	<b>Icon</b> Signs based on similarity	<b>Rheme</b> Signs whose interpretation is still possible
<b>Secondness</b> A relation with reality	<b>Sinsign</b> Signs based on experience, behavior and comparison	<b>Index</b> Signs are cause and effect, causality	<b>Dicent</b> Interpretation of signs based on actual existence
<b>Thirdness</b> A relation with rules, conventions, or codes	<b>Legisign</b> Synthesis of sign types based on applicable rules	<b>Symbol</b> Signs based on conventions or agreements	<b>Argument</b> Signs that have been interpreted under rules or conventions

Within the sign trichotomy Peirce's table over, visual signs are isolated into firstness, secondness, and thirdness levels. Besides, there's a trichotomy of the sign, specifically representation, question, and Interpretant. The table clarifies how complex the framework of signs is found within the whole environment of human life. Within the consider of this article, it is restricted to the Symbol - Record - image angle as it were with thought of the confinements of composing logical papers. The Batik cap method which started from Java Island utilizes

clashing color plans such as shining ruddy, cerulean blue, turmeric yellow, and pale pink kreas, all of which speak to the virtue and delicacy of youth. In Kayas, Kasumba, and Gandaria which are portion of Sundanese legend, there are sonnets and melodies of distress went with by woodwinds that express a cherish for the environment as their abstain spare the world. To them, blooms and feathered creatures depict the sweetness of living things. Batik Garut Parahyangan includes the reasoning of the ancestors of tolerance and delicacy to nature, life, and its vegetation, blooms, and natural life. Typically a reasoning that has been passed through the eras to bring out charm at the beauty of feathered creature tune symbolism (Hastings and Selbie, 2003). In numerous cases, an symbol might possess two implications the instructive or referential and the suggestive or emotive. The primary perspective is related to the denotative and the moment to the connotative meaning of the sign (Eco, 1982). A sign with an enlightening work transmits information concerning specific objects within the world Craftsmanship signs are ordinarily connotative, equivocal, and possess an inborn wonderful message (Jakobson, 1963), however don't lose their representational work. Batik's plan outlines clearly the coexistence of these two capacities Aesthetic representation employments 'spatial recognition' through which an object which does not exist in reality at that occasion isn't vital (Reboul and Moeschler, 1998). An craftsman continuously endeavors to alter the observational reality of objects and marvels and does so not by advertising seen pictures but by pictures of representation (Hoffmann, 1966). In terms of color, Peirce's visual semiotics also explains the visual interpretation of signs as follows (Fig. 2).

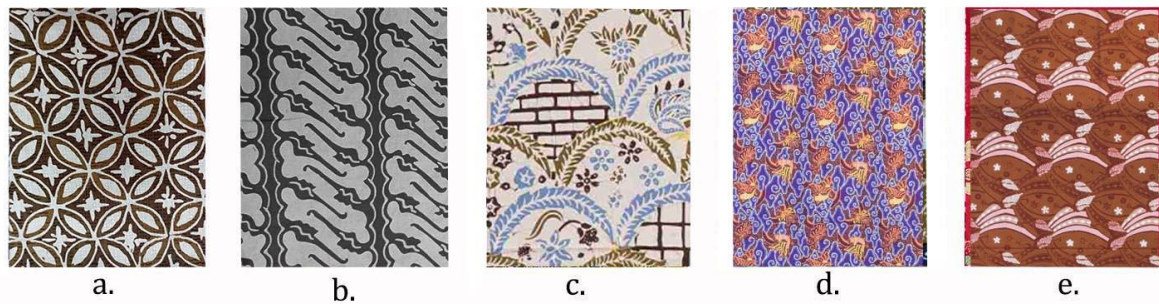
VISUAL	COLOR NAME	COLOR MEANS
	White	Pure, Truth, Holiness, Justice
	Red	Courage, Bravery, Blood
	Yellow	Fertility, Rich, Noble
	Black	Faith, Mysticism, Magic
	Green	Hope, Nature
	Gray	Maturity, Serious
	Blue	Calm, Loyalty

**Fig. 2.** Color Semiotic Peirce's

In the Peirce semiotics color table above, it explains the visual aspects of color on the left side of the table. However, the Peirce color chart is not absolute and is highly arbitrary when applied to the interpretation of visual motifs in Malaysian and Indonesian batik prints.

### 3.2. Visual Semiotics of Stamp Batik Bandung, Indonesia

The stamp batik motif produced in Indonesia has a difference with written batik. Batik stamps basically do not have a special name for the old production, but for batik stamps produced by the palace or produced in the 1970s and below, many have names. The following is an example of stamp batik motifs produced at the Komar batik center, Jl. Cigadung Raya no. Bandung, West Java, Indonesia (Fig.3).

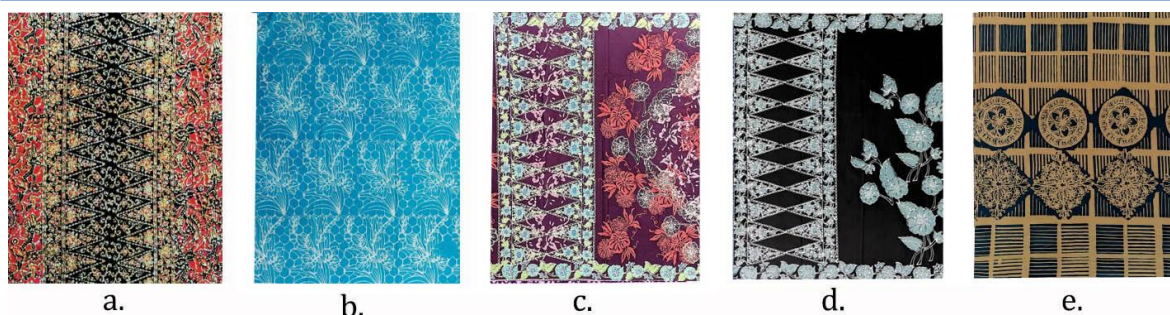


**Fig 3.** The stamps motif of batik produced in Bandung, Indonesia

- The visual semiotics translation of the stamped batik themes created within the Haji Komar batik center in Bandung, West Java, Indonesia is as takes after The choice of these stamped batik themes is based on input from the commerce proprietor, Haji Dr Komarudin Kudiya (54 a long time ancient). The translation of the stamped batik themes is done consecutively from the letters a to e.
- The batik theme known title as Kawung and it is one of the most seasoned batik motifs produced in Indonesia. The fundamental thought behind the Kawung theme is the palm natural product Semiotically, this Kawung theme is an symbol of batik that clarifies the fruit's importance to Javanese society The shape of the Kawung theme has files that portray dreary compositions, comparable to those found in batik stamp instruments In this Kawung batik, there are images that demonstrate the cardinal headings and the client files from the illustrious families in Yogyakarta or Surakarta. The white and dark colors in this theme are a image of virtue and solidness.  
The motif of this batik is called *Lereng*, which is a family of the Parang. *Lereng* motif is an icon of batik that depicts the visual of water waves, similar to the waves of the southern coast of Java. In the *Lereng* batik motif, there is an index of repetitive visuals with a 45<sup>0</sup>-degree diagonal pattern to the right. This *Lereng* motif symbolizes dynamic life, prosperity, and is intended for royal families in Yogyakarta and Surakarta. The white and black colors in this motif are a symbol of purity, firmness, also assertiveness.
- The theme of this stamped batik is called Bulu Hayam or chicken plume. Semiotically, this stamped theme speaks to the symbol of a chicken's body portion, particularly its plumes, with a dreary composition taking after the course of action of chicken plumes. Outwardly, there's a monotonous record from the repeating chicken quills, organized efficiently and deliberate. The visual semiotics of the Bulu Hayam theme symbolize arrange and teach in life. The utilize of this theme is moderately unhindered and can be worn by different sections of society. The Bulu Hayam theme can serve as a image of an deliberate life.
- The theme of this batik cap is called Merak Ngibing or Moving Peacock. Semiotically, the Merak Ngibing theme delineates the moving peacock (*Phasianinae*. Latin) found within the West Java locale. This theme is an symbol of move in West Java, such as Jaipong, or the exceptionally ladylike move performed by female artists. Outwardly, the Merak Ngibing theme highlights tedious lists, reflecting the rehashed developments of a peacock move. The images found in this theme speak to gentility, dynamism, adaptability, and deftness in exploring life.

### 3.3. Visual Semiotics of Malaysian Batik Stamp

The batik cap industry in Malaysia largely consists of medium and small-scale cottage industries Below are the motifs produced by the batik cap centers in Kelantan, Malaysia (Fig. 4).



**Fig. 4.** Batik stamp motifs produced in Malaysia

The following is a visual semiotics analysis of the batik cap motifs produced in Malaysia. The creation of these batik cap motifs is carried out in three locations: (1) the Ayu Fashion Production batik cap center in Kelantan; (2) the Akhlak Rehabilitation Division in the Machang region of Kelantan, Malaysia; and (3) the Textile Design Department at Universiti Teknologi MARA in Machang brand, Malaysia. The interpretation of stamped batik motifs is carried out sequentially as explained in the following explanation:

- The batik motif produced in Malaysia is called *Bunga Ketam Guri* and is considered a classic batik design. This Ketam Guri motif is commonly applied to carving and batik stamp (Abdullah, Samin, 2020), which is an indicator of sarong fabric. The *Bunga Ketam Guri* batik motif is an icon of floral dan grass patterns (Hussin, Baba, Hassan, 2012) often used in traditional sarongs in Kelantan, Malaysia. It is also a symbol found in wood carvings on buildings in Kelantan, representing the nobility. Additionally, this motif signifies batik cap made from wood materials, which are widely produced in Kelantan, Malaysia. The *Ketam Guri* motif is also a symbol of life and is found on the wood carvings of traditional houses in Kelantan, Terengganu, Kedah, Malaysia.
- The motif of this batik stamp is the *Telang Flower*, with the fabric name being Batik Sulam Kasih. This batik is a modern motif, a new creation by inmates at the Jawatan Pemulihan Akhlak Machang in Malaysia. The *Telang Flower* (Baai, et.al. 2022) motif is an icon of the abundant flora found in the Kelantan region, as well as various other areas in Malaysia. The *Telang Flower* is also a symbol found in wood carvings on traditional buildings in Kelantan, such as suraus and mosques. The *Telang Flower* motif serves as an identity symbol for the Jawatan Pemulihan Akhlak in the Machang region of Kelantan.
- This Malaysia stamp batik texture theme has 2 notorious themes, to be specific Kangkung lower and Labu Bloom. This theme is a symbol of plants that are broadly found in Malaysia additionally the archipelago. The Kangkung Bloom and Labu Blossom themes are connected to the long texture which is the file of the sarong, which is named the Sulam Kasih sarong. Kangkung Blooms and Labu Blooms are moreover found on wood carvings (Abd.Arif, et.al., 2019) within the Kelantan area and are a image of regard from the Ethical Recovery Office in Machang, Kelantan.
- The motif is named Bunga Kemuning and could be a modern improvement in batik made by the instructive staff of Universiti Teknologi MARA, Machang, Malaysia. Bunga Kemuning speaks to the famous blossoms (Abd. Arif, et.al, 2019) commonly found within the Malaysian locale and its environment. Outwardly, this Bunga Kemuning theme delineates the woodcarving designs found in conventional Kelantanese buildings, as well as unused or cutting edge tedious compositions. The Batik Bunga Kemuning serves as a image of Universiti Teknologi MARA, Machang, Malaysia.

#### 4. Conclusion

The special and uncommon highlights as well as the by and large viewpoint of the stamped batik themes from Kelantan, Malaysia, and Bandung, Indonesia, can be analyzed through the

icon-index-symbol viewpoint. In semiotic terms, the batik themes found within the East Indian Districts beside the Malaysian districts were seen to have iconography which was locally naturalized concepts, lists which were shortened theoretical visual shapes, but no particular images were encoded. Batik themes are not as it were the physical components that are painted on the surface of a cloth but they are too utilized to communicate thoughts that are related to the social and social values of the batik creators in Malaysia as well as in Indonesia. A great number of excellent stamped batik themes epitomize the conventional influences of this locale. This paper presents a case for the conceivable semiotic think about of stamped batik motifs within the wide field of visual craftsmanship approaches. Separated from batik, an curiously department of inquire about within the future may cover the semiotic highlights of other conventional materials and creates from Southeast Asia such as ikat, songket, or material creates like tenun (woven texture). Such an intrigue approach might uncover Central and Southeast Asia overwhelming subjects and picture themes, which seem offer assistance find the position of batik along the broader existential system of the visual culture of Southeast Asia.

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