



The Existence of North Sulawesi Local Wisdom through **Storytelling Batik**



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Foreword

PGratitude test the presence of Allah swt. because on His permission so that book entitled *The Existence of Local Wisdom in North Sulawesi via Storytelling Batik* can writer finish. The book we made This is results research that examines special cloth typical of North Sulawesi with choose Wrong except, namely batik tells a story. Book This made For tell to para reader about cloth typical North Sulawesi region, in particular cloth famous specialty with the name Batik Tells Stories .

Batik tells a story lots create cloth with various motifs. Of course only the motif that is raised yes friend about depicting culture characteristic typical North Sulawesi area. The motifs outlined in cloth the of course just loaded with meaning. With thereby the presence of storytelling batik this very influence development culture in North Sulawesi in particular cloth typically.

In make writing this of course just Lots involve participating parties support presence book this. Writer visit direct to storytelling batik shop and chat direct with owner at a time creator of batik telling stories. By Because the, we the writer deliver accept thank you to all the party who did it help so that writing this can finished. Accept thank you not until writer convey to mother cool matinda as creator at a time the owner of batik tells the story donate the time for tell and give information in a way detailed about Batik Telling Stories.

Final words, writer hope hopefully presence book
this can beneficial and accepted by para the reader.

October 2023

Author

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Asis Kamma

Chapter 1

North Sulawesi Traditional Cloth



Every region in Indonesia has various characteristics that symbolize their regionalism. With these characteristics, this area can be recognized by the community or residents of other regions in Indonesia. The distinctive characteristics of each region in Indonesia are varied, which are summarized in customs and customs. One of the characteristics that each region has is typical cloth or traditional cloth which is a cultural heritage. The diversity of traditional fabrics or Indonesian literature can be used as a medium to recognize other regional cultures. Making traditional cloth is intended not just for clothing needs, but behind that, there are various motifs that are full of meaning. The motifs in traditional cloth are in the form of signs or symbols depicted through canting scratches.

North Sulawesi is one of the regions in Indonesia that has a variety of typical or traditional fabrics. These traditional fabrics have names that correspond to the districts and cities in North Sulawesi. For example, there are traditional cloths called bentenan cloth, pinawetengan cloth, Minahasa batik, Manado kaeng, storytelling batik, Bitung cloth, North Minahasa cloth, and so on.

A. Bentenenan Fabric

Benten cloth is made in Tombulu, Tondano, Ratahan, Tombatu and areas in Minahasa. The name Bentenan is taken from the name of the main port in North Sulawesi, namely Bentenan. This bentenan cloth is made from natural fibers, such as sawukouw and lahendong tree bark fibers called fuya. However, there is also bentenan cloth made from pineapple, bamboo and banana fibers called koffo with various motifs. Bentenan cloth at first glance looks like batik even though it is not batik but a typical Minahasa woven cloth. The motifs on this bentenan cloth are delicate, complicated and very unique. Bentenan cloth has seven motifs, namely *the tinompa kuda motif* (woven with various repeated motifs), *the tononton mata motif* (woven with human images), *the kalwu patola motif* (woven with Indian patola woven motifs), *the kokera motif* (woven with colorful floral motifs), *full of beads*, *the tonilama motif* (woven from white thread and white cloth), *the sinoi motif* (woven with colorful threads and stripes), and *the pinatikan motif* (woven with lines of mesh motifs and a hexagonal shape). Currently, bentenan cloth, which had disappeared, is now back in existence and is widely used in various formal and non-formal events. In fact, Bentenan fabric is currently widely used as a uniform for weddings, birthdays and school uniforms.

B. Pinawetengan Fabric

Pinawetengan cloth is also one of the traditional cloths of North Sulawesi. The uniqueness of this pinawetengan cloth is that it depicts the patterns and strokes that appear on the Watu Pinawetengan cultural site, in Pinawetengan Village, Tompaso District, Minahasa Regency, North Sulawesi. This Pinawetengan cloth has

been patented and is listed in *the Guinness Book of Records*. This means that this traditional cloth has been recognized as the longest songket weaving in the world, reaching 101 meters without a connection. Currently, pinawetengan fabric has been developed by mixing various motifs which of course depict the beauty of Minahasa culture. Various kinds of typical Minahasa motifs are displayed on pinawetengan cloth, including sunflower motifs, paintings of people, ancient writings and lines, and maritime fauna. This motif is then combined with various main colors, such as black, red, brown, green, purple and blue. Apart from these motifs, there are also karema motifs, Lumi'muut motifs and toar motifs which resemble the strokes and images of Pinawetengan stone. Apart from that, the lingkaran were or fertility goddess motif and fish motifs that indicate certain seasons are also found in pinawetengan fabric motifs, all of which depict Minahasa culture.

C. Minahasan Batik

Minahasa batik is a traditional cloth with motifs that refer to the cultural values of the Minahasa people. Minahasa Batik is said to represent the results of the local wisdom of the Minahasa Community. The famous motif in Minahasa batik is the waruga motif, which is in the form of Minahasa ancestral graves. This motif has the meaning that Minahasa people always remember the existence of their ancestors and believe in their presence. This waruga motif is characterized by the image of the top in the shape of a triangle resembling the ridge of a house and the bottom in the shape of a cube with a space in the middle. The triangular-shaped top has a relief of *tonaas ang kayobaan* or a tough man who can control other

living creatures and *tuama loor* or *leos* as a representation of a man in the form of a human straddle. Meanwhile, at the bottom, a lotus flower-shaped relief is added in the form of opposite positions, one facing up and the other facing down, alternately forming a neat line and this motif is called the *ma'sungkulan motif*. Apart from these motifs, Minahasan batik also has a *Pinawetengan motif* marked with the image of a sunflower which is the icon of Pinawetengan Village, there is a *Kabasaran dance motif*, which is a sacred dance performed in Minahasa traditional ceremonies, and a *Minahasa manguni motif*, which is a symbol of the Minahasa people because according to their belief it is a bird. Ghosts or *Manguni* birds have many advantages.

D. Bitung Batik

Bitung is a sea port city for North Sulawesi Province. Bitung also has a traditional cloth called *bitung batik*. The motifs found in Bitung batik of course depict the characteristics of Bitung City. There are nine motifs found in Bitung batik, namely *the coconut tree motif* which is the symbol of Bitung City, *the coconut tree motif combined with cloves* which symbolizes the main commodity of Bitung City, *the coelacanth fish motif* (an ancient fish typical of North Sulawesi), *the coelacanth and tarsier fish motifs* symbolizing animals. Rare ones that are still well preserved, *the coelacanth fish motif with a tarsier and a coconut tree* which symbolizes the Bitung icon, *the tarsier motif with a palm tree* which symbolizes every living creature needs each other, *the seahorse batik motif* symbolizing marine animals in the Lembeh Strait habitat, North Sulawesi, the *tarsier motif* symbolizing the tarsier, a typical Minahasa animal whose preservation must be

preserved, and *the yaki motif* symbolizing the black monkey typical of North Sulawesi.

E. Kaeng Manado

Kaeng Manado is a traditional cloth which is a combination of all the elements in the city of Manado. The motifs found on Manado kaeng include *the motif of houses of worship* in Manado City which symbolizes harmony between religious communities in Manado City, the *candle monument motif* as a symbol of harmony among the people of Manado City, and *the coelacanth fish motif* which symbolizes ancient fish. which is in North Sulawesi. Even though there are not many Manado kaeng motifs, Manado kaeng is now starting to exist and is in great demand by consumers, both at home and abroad.

The description above regarding traditional fabrics found in North Sulawesi provides an illustration that the motifs found on these traditional fabrics broadly describe the charm and characteristics of the North Sulawesi region in each district and city. These motifs are marked by depicting regional characteristics so that by looking at these signs you automatically tell the beauty of North Sulawesi through the images contained in each traditional cloth motif.

Chapter 2

Signs in Semiotics

A. Understanding Semiotics

Semiotica comes from the Greek *semeion* which means sign. Barthes said that in principle semiotics wants to study how humanity makes sense of things, whereas in science, semiotics is a method for studying how things work or studying signs. The science that studies signs is called semiotics, while a sign is something that represents something (such as a metaphor). Meanwhile, the KBBI explains that semiotics is related to the system of signs and symbols in human life. When the sign is interpreted in relation to what it represents, for example the Garuda representing Indonesia, the process is called *semiosis*. So, semiosis is the process of a sign functioning as a representative of what it signifies or a process that combines an entity that is called a representation of the entity that is represented, called an object. The process of semiosis is referred to as significance as in the following picture.

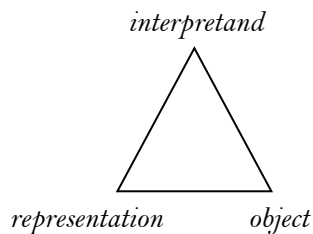


Figure 2.1 Semiosis Process

Based on the picture above, the semiosis process produces an infinite series of relationships, so when *interpretand* becomes *representamen*, it returns to *interpretand* and *representamen* and so on. So, according to Pierce, semiotics is semiosis or process because it includes three elements at the same time, namely signs. The thing it represents (the object) and the interpretant are the conditions that occur in someone's mind when they perceive the sign. These three elements have a relationship with signs because there is similarity and closeness in existence and are formed conventionally.

In the science of human communication, they are known as *signifiers* and *signifieds*. *The signifier* is what is said, written, or read, while *the signified* is the thought or concept (image) of the signifier. Barthes gave an example with a bunch of roses. A bunch of roses can be interpreted to signify passion, so the bunch of roses is a sign and passion is a sign. The relationship between the two produces a third term, namely a bunch of flowers as a sign. As a sign, a bunch of roses as a signifier is an ordinary plant entity. As a sign, a bunch of roses is empty, while as a sign a bunch of roses is full. Based on this example, it can be seen that there are two stages, namely the first stage or first significance which is the denotative level.

B. Understanding Signs in Semiotics

A sign is something based on perspective, each person may have a different perception about that thing. The thing in question can be an idea, thought, experience (something experienced) or feeling. So, signs are not limited to objects/things. Signs can be divided into three categories, namely icons, symbols, and indices. *An icon* is a

sign that is similar to what is marked, for example a portrait with the person, scissors for cutting or removing unnecessary parts, and so on. *An index* is a sign that has a natural relationship with the signified, for example smoke symbolizes fire, clouds symbolize rain, bright moon indicates expensive fish prices, and so on. *A symbol* is a sign that has a historical or conventional relationship with what is signified, for example the crescent moon with the Islamic religion, the cross with the Christian religion, red and white with the Indonesian nation, and so on (Wijana, 2015: 14).

Table 2.1

Sign	Icon	Index	Symbol
marked by	equality (similarity)	causality	Convention
example	can be in the form of pictures	smoke/fire, symptoms/disease	signal words
process	can be seen	can be predicted	must be studied

Source: Sobur, 2003: 34

Apart from that, according to I Dewa Putu, signs can also be differentiated based on their type so that natural signs, conventional signs and linguistic signs can be distinguished (2015: 15).

1. *Natural signs* are signs produced by natural phenomena. For example, swaying leaves indicate a gust of wind and thick clouds indicate heavy rain will fall. Everything related to sights, sounds, smells, and so on are natural signs. People who lived in the past were more visible by the use of natural signs. In fairy tales it is said that the fragrant smell of blood symbolizes innocent people being killed, a cave covered in cobwebs symbolizes that the cave is uninhabited. Natural signs are not intended for

certain parties, but rather they communicate with humans as interpreters, but the messages they carry are coincidental and unintentional.

2. *Conventional signs* are signs created by humans to convey messages to people who see or hear them. Humans living in modern times cannot escape the use of conventional signs. Some conventional signs have personal messages and some are impersonal or general. Conventional signs that are personal, for example the telephone ringing or someone sending a message via the WhatsApp application. The image below is an example of a general conventional sign. The sign on batik tells a story that looks like the number eight. If you look closely at the sign that forms the number eight, you can see the image of two hands, one above and one below. The hand above means giving and the hand below means receiving. So, the meaning contained in the sign or symbol is that we must live by helping each other.



Figure 2.2 Conventional signs
Source: Sizzy Matindas Gallery

3. *Linguistic signs* are signs formed from words containing meaning which are combined based on certain language rules with other words or meaningful elements (bound morphemes) to form more complex units to convey more complex information. also. So, in communicating to understand the message sent, a person must be able to perceive, identify and interpret it. For this reason, the speaker and the interlocutor usually have the same or relatively similar background knowledge regarding the linguistic signs sent and the rules for their use.

C. How to Distinguish Signs

Based on the description above, it appears that signs have various categories and can give rise to various perspectives. Pierce emphasized the existence of three basic characteristics or *ground* signs, namely:

1. *Qualisign*/quality sign is something that is considered a sign based on a characteristic, for example red or as an independent characteristic before being associated with something else (before representing something other than color).
2. *sign*/sign is something that is considered a sign based on its appearance in reality, for example smoke as a sign for fire. Signs will always have a vehicle in the form of existential facts. The causal relationship between fire and smoke allows smoke to function as a signifier of fire. In essence each sign will use a vehicle based on an existential connection with its object.

3. *A legisign*/legal sign/rule is something that would be considered a sign based on generally accepted regulations, either legally created or accidentally formed by itself in culture.

Meanwhile, Charles Morris, a philosopher who participated in the science of signs, differentiated semiotics into three branches of research, namely syntax, semantics and pragmatics.

1. Syntax is a branch of semiotic research that examines the formal relationship between one sign and other signs. In other words, these formal relationships are the rules that control derivation and interpretation.
2. Semantics is a semiotic investigation that studies the relationship between signs and the designates or objects they refer to. *Designate* for Morris is a sign before it is used in a particular speech.
3. Pragmatics is a branch of semiotic research that studies the relationship between signs and the interpreters or users behind the speech.

D. Goals of Semiotics

Works of art are products that communicate with signs which automatically have various meanings for the person absorbing the signs. The meaning and interpretation produced by the sign can change according to the social context and time/epoch at which the sign is interpreted by someone. Works of art are open products. This means that everyone has the right to understand their own decisions. Therefore, when we study a work of art, how can we ensure that what the work conveys is appropriate or accurate. This is where the role of semiotics is very important to use so that these various signs can be

deciphered well. Through a semiotic approach, we can examine in detail the communication conveyed by works of art. Through semiotics we can examine the 'vehicle' that the sign carries and the meaning of the sign itself in the socio-cultural context of the society in which it is produced.

Piliang, 2003: 251 says that to study art objects as signs, means considering them as components of language. Language is a component of social and cultural aspects. To study art objects as signs is to determine the codes that exist in a particular culture or space. In the process of loading meaning codes into art objects, there are two aspects that must be considered. First, the denotation and appearance aspect of the object which refers to the *gestalt* properties and beauty inherent in the object. Second, the connotation and concept aspect of the object which refers to the ideas, images, experiences and values of the art object. The denotational aspect contains direct meaning, namely the special meaning in a sign and in essence can be called an image of a signified. Furthermore, the connotation meaning is the lexical meaning or meaning of the word as in the dictionary or the laws/rules that are proclaimed. Therefore, to obtain message boundaries in design art objects, there are two sign phenomena that cannot be separated, namely the sign which is the denotative message and the connotative message. The denotation message is the message conveyed by the image as a whole, while the connotation message is the message conveyed by the image elements (Sunardi, 2002: 160). Denotation is often also understood as a message without a code. This means that the message conveyed in general is a message without interpretation.

Chapter 3

Semiotics in Batik Motif Design



Charles Sanders Pierce said semiotics is a synonym of logic. This means that humans only think in signs (Roland, 1985). Thus, the science of signs or semiotics can be used as a tool to trace something and produce something in the form of signs or symbols. Next, Pierce divides these signs based on their relationships which consist of:

1. Syntactic semiotics, namely activities that study signs in other sign systems that show similarity or cooperation.
2. Semantic semiotics, namely studying the relationship between signs and their meaning or the denotation and connotation of these signs.
3. Pragmatic semiotics, namely studying the relationship between signs and their users.

One design that can be studied by looking at signs or symbols is the design or motif on batik because the most interesting aspect of batik is the harmonious arrangement of motifs on each piece of cloth. A cloth can be called batik if it meets several requirements and becomes the standard held by batik makers. Pakem means conventional provisions or rules that are agreed upon and become a reference for creating a work or performance. Even though it is not written down, batik craftsmen who have acquired batik skills from generation to generation definitely know the knowledge.

A. Elements of Batik Motifs

The elements of batik motifs generally consist of:

1. *The main ornament* is a decoration that determines the batik motif to have meaning. Therefore, naming batik motifs is adjusted to the spirit and symbolic meaning of the batik. For example, classic traditional staple ornaments, namely plants, birds, buildings (temples or boats), dragons, butterflies, and many more.
2. *Filler ornaments or Isen-Isen ornaments* are filled images to complete the main ornament. Isen-isen shapes can be thin, medium and thick lines. Apart from that, isen-isen can also be scales.
3. *Field-filling ornaments* are ornaments that fill other fields outside the main ornament. Field filling patterns are generally small and spread across the entire base of the fabric. The forms are plants, animals, ceplokan, and other geometric motifs.

B. Elements of Fine Art in Batik Motifs

Batik motifs consist of various elements of two-dimensional art that stand alone, but reinforce each other. The arrangement of fine art elements in batik is also interrelated so that it is full of aesthetic value. The elements of fine art in the batik motif are:

1. *Points* are the smallest elements because everything starts from a point. A point drawn into a line or points closely aligned together also produces a line. Dots play an important role in batik motifs and are widely used in making batik motifs.

2. *Lines* are formed from a drawn point or a series of points that coincide with each other. Types of lines in fine art include straight lines, curved lines, zigzags and broken lines.
3. *A plane* is two ends of a line that meet each other to form a plane with various shapes. For example, triangles, quadrilaterals, and so on.
4. *Color* is the most important element in batik motifs. This component really determines the beauty of batik cloth.
5. *Texture* is the surface of a work of art that has distinctive values and characteristics, whether smooth, rough, plain, patterned, shiny, opaque, smooth, hard or soft. So, texture is a smooth or rough impression of a surface. The presence of texture can emphasize the character of an image.
6. *Space and volume* are important elements for two or three dimensional art. So, the combination of several dimensions will form space (Sanyoto, 2009: 127).

Chapter 4

The History of Batik Tells Stories

Indonesia has a variety of cultures found in every province. One of the provinces in Indonesia that has diverse cultures is North Sulawesi Province, which is located at the tip of Sulawesi Island. Starting from typical culinary culture, traditional cakes, to typical fabrics. The typical cloth in North Sulawesi also varies, for example the typical cloth called Bentenan cloth, Pinawetengan cloth, Minahasa batik, Manado kaeng, and even storytelling batik. All of these typical fabrics have their own uniqueness. The various typical fabrics in North Sulawesi are named after their place of origin. For example, Manado kaeng because it comes from Manado, Minahasa batik comes from Minahasa, Bentenan cloth comes from Bentenan, and so on. Among the names of these typical cloths, the author feels interested in the special cloth called storytelling batik. This naming feels unique because when you hear the name of the cloth, there is absolutely no touch of Manado Malay or Minahasan language, namely *bacirita* 'telling a story'. In fact, the naming of the cloth uses Indonesian *to tell a story*. Of course, the name given by the creator has its own reasons. According to its creator, he called it storytelling batik because batik is made or done by writing and drawing. Therefore, everything will be revealed based on direct information from the owner and creator *of the storytelling batik*.

A woman named Sizzy Natalie Matindas, who originally worked as an interior designer and switched to making batik, is the owner and creator of batik telling stories. According to him, his initial interest in batik was in 2013. At that time, he joined a social and cultural foundation so he took part in many activities related to batik and the creative industry in Indonesia and found out more about batik. His interest in batik is what made him want to become a batik maker. Furthermore, in 2014, she and her husband and son were walking in Pekalongan. While on the way, the melodious strains of the Minahasa regional song, namely *Miara Si Luri*, were heard. Listening to the song while singing along made him immersed in memories of his hometown. Since then, his desire to enter the world of batik has become stronger. Moreover, she is supported by her husband and son. Finally, in September 2014, we officially started a batik business called story telling batik. He chose the name for his batik product, namely story-telling batik, because according to him, the batik he makes or does is done by writing and drawing. The main object of the batik motif tells a story, namely describing North Sulawesi, the land of his birth. This is of course not without reason, he created story-telling batik using cultural motifs and the origins of the regions in North Sulawesi and hopes that everyone who wears story-telling batik will remember their hometown because this batik is batik with a nostalgic approach. Therefore, it is not surprising that he brought up his batik theme about the culture in North Sulawesi.

Miara Si Luri song was the first design made by Mrs. Sizzy on story-telling batik. Choosing *Miara Si Luri* as the first design because the song contains the philosophy of the Minahasa people, namely that every man must treat women well. Apart from that, to get this idea, Sizzy once, while touring a museum in Manado, received a message from a North Sulawesi cultural figure who asked Sizzy to make batik that highlighted North Sulawesi culture. Since then, ideas about the motifs that will be depicted on story-telling batik have continued to flow. Apart from that, what makes Sizzy very happy and proud is that her only son, who grew up in Jakarta, really loves his hometown.

After the first design was completed, story-telling batik designs began to emerge with motifs of the kabasaran dance, the maengket dance in three acts, the story of the underwater beauty of Bunaken, the cable dance, the story of Tomohon City, the story of Bitung City, and the story of the wolay mask. Apart from that, the motifs contained in the various decorations on batik tell stories, namely manguni motifs, gedi leaves, pine, bininta boats, coffee leaves and beans, cingkeh, copra, Minahasa houses, bendi, nutmeg and nutmeg, bamboo music, jaha rice feathers, tarsier, moon orchid, bia-bia, and waving palm. Among the many motifs he has made, the *Kabasaran motif* is the motif that first amazed people because this motif is not only liked domestically, but also abroad.

In 2015, Sizzy started marketing her batik fabrics. A total of 150 pieces of stamped batik and 6 pieces of written batik material can be produced every month. People who love batik telling stories in North Sulawesi are not only reached by the elderly, but young people also

really like it. This story-telling batik is not only popular with the people of North Sulawesi, but in areas outside North Sulawesi it is also starting to become known. In fact, many people abroad like this story-telling batik. According to them, there is a uniqueness in the batik motif that tells stories.

Batik said that Sizzy's work not only makes batik for North Sulawesi, but in 2017 he was entrusted by the Regional Government of Wakatobi Regency, Southeast Sulawesi to make Coral Reef and Lariangi Dance batik motifs. Trusted to design batik souvenirs for the Coffee Expo in Los Angeles. Apart from that, he was also entrusted with designing batik for the Indonesian Consulate General in collaboration with the Consul General of Los Angeles, Mr. Umar Hadi. The launch of his work was at LA Fashion Week in 2016. Then, Inspire Nusa (Nusa US) to represent Indonesia at the Asean exhibition in Los Angeles, was invited by the Consul General of Los Angeles to take part in the Eksplor Indonesia event, and was invited to present a batik design presentation by the party. University of California, Los Angeles (UCLA). Therefore, with many invitations to present her batik and entrusted by both domestic and foreign parties to create batik designs, as well as being given the opportunity to take part in exhibitions at home and abroad, Sizzy is very happy because she feels that her creations can be accepted by all groups.

The presence of storytelling batik in North Sulawesi itself is able to compete with typical batik in North Sulawesi. People in North Sulawesi themselves are very happy with this batik story. This has been proven by many people from children to the elderly who enjoy using story-telling batik in various activities, both formal and

casual. Almost all of the motifs in this story-telling batik are taken from typical characteristics that symbolize city districts in North Sulawesi.

Chapter 5

Signs and Meanings of *Story-Telling* *Batik Motifs*



Storytelling batik has many motifs expressed through pictures as markers or characteristics of North Sulawesi. The philosophical meaning of these signs is made to give an idea to the person who uses the batik cloth or the person who sees it becomes aware of the beauty of North Sulawesi Province through the canting scratches that form these signs. The motifs outlined in images as markers in batik tell stories that cover many things. For example, regarding the unique characteristics that exist in each district and city in North Sulawesi so that this story-telling batik is not only known in the North Sulawesi area, but also hopes that the motifs formed in these signs can reach residents outside North Sulawesi. So, the existence of story-telling batik in an effort to introduce North Sulawesi culture through the typical story-telling batik cloth can reach all regions both within and outside the country. The motifs in batik tell the following story.

1. **Miara Si Luri motif**

The Miara Si Luri motif found in story-telling batik is the first motif and also the inspiration for creating story-telling batik. On the *Miara Si Luri motif* there are images of parrots flying, a man and woman wearing traditional Minahasa clothes holding each other's hands, a coconut tree, and a Minahasa house.

the picture tells the story of the parrot a folk song which gives important advice to men about how they should treat women using the analogy of the parrot. This picture gives a philosophical meaning that a parrot will feel happy if it is well cared for by its master. Just like a woman will feel comfortable and loyal if she is treated well by a man (her partner). However, if women are not treated well, like the luri who is not cared for, they will look for happiness and loyalty elsewhere. So, the philosophical meaning of *the Miara Si Luri motif* in this story-telling batik symbolizes the values of loyalty and good treatment of a man towards a woman.



Figure 5.1 Miara Si Luri motif
Source: Sizzy Matindas Gallery

2. Kabasaran Dance Motif

The Kabasaran dance motif is a motif that depicts a traditional dance of the Minahasa people. The sign or symbol in this motif is that there are several men with fierce faces and bulging eyes wearing costumes made from Minahasa woven cloth which is dominated by red and wearing headdresses made from chicken

feathers or bird of paradise feathers with necklaces. Skull shaped necklace and bracelet. Kabasaran dance started as a war dance and turned into a dance for welcoming guests. Dancers who dance the Kabasaran dance are identified with fierce faces, bulging eyes, and no smile. The dancers move jumping, going back and forth, and swinging swords or spears swiftly while shouting "Arotei, okay" 'Oh, no joke, oh my God'. The Kabasaran dance consists of three acts, originating from three dances in different traditional ceremonies, namely *cakalele*, *kumoyak*, and *lalaya' an* . Each round has different movements. In the first act, namely *cakalele*, the dancers' movements are like fighting. Dancers pretend to slash each other with swords and thrust with spears. The second round, namely *cockroaches* . In this round the dancer actually plays his sword with a forward pushing movement while the leader sings poetry which is greeted by cheers from the soldiers. In this round, the dancers form a circle and then surround the human head in the middle of the circle while singing the traditional Minahasan patriotic soldier's song, namely *Koyak e waranei*. Next, the third act, *lalaya'an*, where the dancers put down their sharp weapons while dancing lionda 'put their hands on their waist and stand with one leg raised'. In this round, the dancers no longer put on fierce faces, but are full of smiles as a symbol of freedom from anger after the end of the war.

The costumes worn by Kabasaran dancers are Minahasa woven cloth with a dominant red color, wearing chicken feather hats or bird of paradise feathers, necklaces in the shape of skull heads, bracelets and other accessories. The red sign or

symbol symbolizes life, the head covering symbolizes the upper world, the divine realm which is a reminder that the world is only temporary. The sword sign or symbol called *santi* symbolizes good and evil, the skull head necklace symbolizes strength during war. So, based on this motif, it contains a philosophical meaning, namely the first movement is called *cakalele*, which means fighting which is danced before the battle or when the war starts again, the second movement is called *kemoyak*, which means persuading the spirit of an opponent or enemy whose body was killed in battle, and the third movement is called *lalaya'an*, which means a smile on the dancer's face indicates victory.



Figure 5.2 Kabasaran dance motif

Source: Instagram Sizzy Matindas

3. Maengket Dance Motif

The maengket dance motif in storytelling batik is marked by images of several dancers, namely dancers in pairs (male and female) with one person acting as the dance leader. The attributes in this dance are marked with a handkerchief which means a bond or sign of affection, female dancers wear clothes and

skirts as a sign of traditional Minahasa women's clothing, *konde pingkan* and flowers symbolize ancient Minahasan women who liked to *konde*, wear earrings and flowers to make them look beautiful. looks pretty. Meanwhile, male dancers are symbolized by wearing Chinese crust shirts, trousers, hats and belts as traditional Minahasa male clothing. This dance movement is characterized by the dancers raising their hands upwards, symbolizing an expression of gratitude to God for a successful harvest. Then, in the motif there is also a sign or symbol of mountains and coconut trees, which means that North Sulawesi is surrounded by mountains and coconut trees. So, the motif of the *maengket* dance contains a philosophical meaning, namely the first act is called *maowey*, where the male dancers make circular movements which means unity in giving thanks for God's blessing through the rice harvest. The second round is called *maramba'* which means *mapalus* or mutual cooperation of the community in building and testing the strength of the stilt house that will be occupied. The third round is called *lalayaan*, male and female dancers hold hands and face each other while glancing, which means social dance (young people).

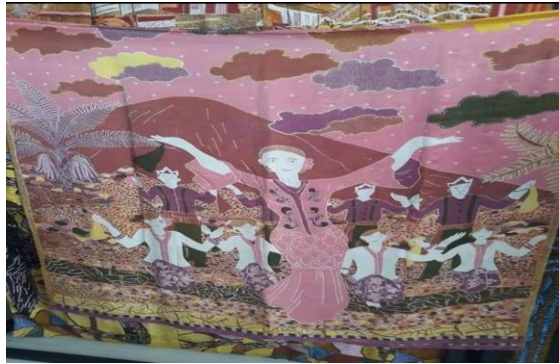


Figure 5.3 Maengket Dance Motif
Source: Instagram Sizzy Matindas

4. **Sitou Timou Tumou Tou motif**

The expression *Sitou Timou Tumou Tou* is the philosophy or way of life of the Minahasa tribe which originates from the Tombulu language, which is one of the sub-ethnicities of the Minahasa tribe which lives in the central region of Minahasa, namely the Tomohon City area and Tombulu District, Minahasa Regency. The expression means 'People live for other people'. Etymologically, *Sitou Timou Tumou Tou* consists of several words, namely 'Si' refers to people, 'Tou' refers to humans. So, these two words can be interpreted as humans as living creatures who can live independently and responsibly. Furthermore, 'Timou' and 'Tou' mean humans or people who are born and live. Meanwhile, 'Tumou' and 'Tou' mean encouraging someone to take responsibility and help shape life as a fellow human being. Therefore, in terms of terminology, the expression *Sitou Timou Tumou Tou* can be interpreted as a human being who is born and lives as a human being who is capable of being independent and

responsible for the task of humanizing humans. The *Sitou Timou Tumou Tou* motif in story-telling batik is marked by an image of two hands, namely one hand giving and one hand receiving, conversely the image is made again so that the hand that receives becomes the hand that asks and the hand that asks becomes the hand that gives by forming it like a number. 8 which are unbroken so that they become *eternity* 'eternity'. So, based on its philosophical meaning, storytelling batik conveys the message contained in the *Sitou Timou Tumou Tou motif*, namely that as human beings we should help each other and work together in living this life. Life is cyclical, sometimes our lives have ups and downs, so when the tides are up, it's best to reach out to the downs and vice versa so that life helps each other and working together will last forever for future generations.



Figure 5.4 Sitou Timou Tumou Tou motif
Source: Sizzy Matindas Gallery

5. Manguni Motif

The manguni motif is one of the motifs in storytelling batik. The Minahasa people call owls *manguni birds*. Although the presence of owls in most areas in Indonesia is associated with various myths, such as something unpleasant will happen, this is not the case in Minahasa. The owl or *manguni bird* is very special, respected and also sacred in Minahasa because it is part of the beliefs of past and present people. In fact, he showed his respect by making the Manguni bird the symbol of Minahasa Regency, the symbol of the Church, and the symbol of the tribal and traditional organization called Laskar Manguni. The Minahasa ancestors considered the manguni bird not just an owl, but was seen as giving signals or good news to humans, either through its presence or the sound of its voice. Therefore, the manguni bird is used as an intermediary animal between humans and their ancestors or the gods. So, the manguni bird motif in this story telling batik contains a philosophical meaning, namely that the manguni bird in Minahasa is a sacred bird and is used as a symbol of bringing good news and can be an intermediary between humans and their ancestors. The manguni bird motif in storytelling batik is made in two versions, namely there is a manguni bird that flaps its wings and there is also a manguni bird motif that closes and flaps its wings.



Figure 5.5 Manguni
Source: Instagram Sizzy Matindas



Figure 5.6 Manguni motif
Source: Instagram Sizzy Matindas

6. Minahasa Traditional House Motifs

The Minahasa traditional house motif or what is known as the *Walewangko traditional house* also enlivens the motifs in storytelling batik. This motif is characterized by a house made of wood with a thatched roof. It can be seen in the picture that the house was built in the form of a house on stilts supported by 16-18 pillars. This Minahasa traditional house has a distinctive characteristic, namely that there are two stairs located at the front of the house. The presence of these two stairs, of course, in the

Minahasa people has its own meaning, namely to ward off evil spirits. Based on the belief of the Minahasa people, every house needs to have two stairs so that when an evil spirit goes up the left stair, the spirit will come down again via the right stair. Therefore, the stairs of the house are made opposite with the intention that there is a way to go up and a way to go down so that evil spirits do not enter the house. So, this motif contains a philosophical meaning, namely the walewangko house means a house as a residence and custom, the stilt house model means providing calm and a sense of security, the structure in the house means that life has its own order, namely the old protect and lead the young, while the old young respect the old. Furthermore, stairs mean that guests and ancestors come up via the left stairs and return via the right stairs so that they do not come and go via the same stairs . Then, there is also seamless wood in traditional Minahasa houses, which means a house is a symbol of family and life.



Figure 5.7 Minahasa Traditional House Motifs

Source: Instagram Sizzy Matindas

7. Bendi and Clove Motifs

The bendi and clove motifs found in story-telling batik depict cloves as a plant, especially in Minahasa. This motif in storytelling batik is marked by an image of a clove which symbolizes that if the cloves they plant are successful then their life will also become more prosperous and conversely if the price of cloves on the market declines then their economic life will also decline. Therefore, cloves are used by the Minahasa people as a symbol of prosperity because they can improve their standard of living. Meanwhile, the image of the bendi in this motif is a traditional horse-drawn vehicle with passenger seats facing each other. Currently, even though there are many modern vehicles passing through North Sulawesi, the bendi is still maintained because there are still people who want to ride the bendi. Thus, the bendi and clove motifs in storytelling batik contain philosophical values, namely the clove plant is a symbol of the prosperity of the Minahasa people and the bendi as a traditional vehicle is still maintained as a culture of the Minahasa people which is still maintained to this day.



Figure 5.8 Clove Bendi Motif

Source: Instagram Sizzy Matindas

8. Coffee Motif

The coffee motif found in batik tells the story of one of the plantation products in North Sulawesi, namely coffee. There are nine coffee producing areas in North Sulawesi, namely Bolaang Mongondow, Minahasa, North Bolaang Mongondow, South Minahasa, Southeast Minahasa, South Bolaang Mongondow, East Bolaang Mondow, Tomohon City, Kotamobagu City. Based on these nine regions, Bolaang Mongondow Regency is the largest coffee producer and Tomohon City is the least coffee producer. So, this motif contains a philosophical meaning, namely living life even though there are many obstacles and bitterness, everything will be overcome if you carry it out with full joy and gratitude to God.



Figure 5.9 Coffee Motif

Source: Instagram Sizzy Matindas

9. Gedi Leaf Motif

Gedi leaves are a typical plant in North Sulawesi. Gedi leaves are one of the ingredients used to make tinutuan (Manado porridge). Apart from being mixed in tinutuan, gedi leaves can be made into other dishes. Gedi leaves, which are green and shaped like

fingers, have health benefits, for example they can prevent blockages in blood vessels, lower cholesterol, prevent heart disease, and so on. In fact, some people in North Sulawesi believe that if gedi leaves are consumed by pregnant women, they will give birth easily because when cooked, gedi leaves will produce mucus. According to them, mucus is what makes the birth process easier. This actually seems logically strange, but some people believe this. So, the philosophical meaning of this motif is that gedi leaves, a typical plant in North Sulawesi, can be used as food and also as medicine to maintain body health and make things easier for mothers who are about to give birth.

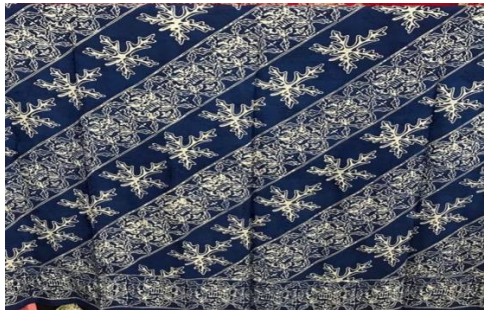


Figure 5.10 Gedi leaf motif
Source: Instagram Sizzy Matindas

10. Waving Nyiur Motif

The waving palm motif found in story-telling batik is marked by coconut trees and bendi. Coconut trees symbolize North Sulawesi, known as *the City of Nyiur Melambai* because it is surrounded by coconut trees. *Nyiur* means coconut in the KBBI. Meanwhile, bendi symbolizes a type of traditional vehicle that is still

preserved and still used today. So, based on the motif, it contains a philosophical meaning about the beauty of North Sulawesi which is surrounded by coconut trees and traditional vehicles, bendi, are still used by some people.

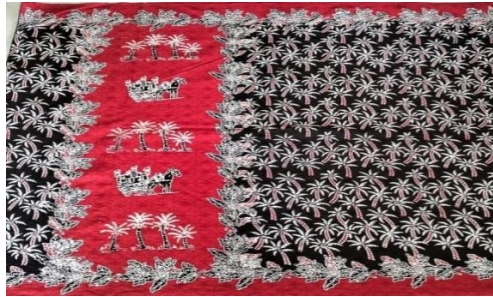


Figure 5.11 Waving Nyiur Motif
Source: Instagram Sizzy Matindas

11. *Underwater Color Parade Motif*

Underwater color parade motif in storytelling batik is marked by images of the biodiversity and biota of Bunaken National Park, such as various types of coral reef species with dazzling colors, various types of fish, mollusks, reptiles, butterfly fish and marine mammals. Bunaken Marine Park is a conservation area that represents Indonesia's marine ecosystem, located in North Sulawesi. So, this motif contains the philosophical meaning that Bunaken Marine Park has a wealth of flora and fauna which is the main attraction for tourists.



Figure 5.12 *Underwater Color Parade Motif*

Source: Instagram Sizzy Matindas

12. Coral Reef Motif

Along with the *Underwater Color Parade motif* which tells about the biodiversity and biota of the Bunaken Marine Park, in the batik story there is also a motif specifically created about coral reefs, namely underwater ecosystems that are built by substances produced by a group of marine biota to form a limestone-like structure. and becomes a living habitat for various marine animals. So, this motif contains a philosophical meaning about the life of underwater coral reefs in North Sulawesi which are still well preserved.



Figure 5.13 Coral Reef Motif

Source: Instagram Sizzy Matindas

13. Balacai Motif

The motifs on batik tell a story not only about the charm or beauty of North Sulawesi, but also create motifs in the health sector through living pharmacy plants called *balacai*. The people of North Sulawesi call *balacai* or *jatropha* leaves with the scientific name *Ricinus Communis*. The characteristics of this plant are that it has a large stem, wide leaves, and hard, spiny seeds. Balacai leaves are used to treat skin diseases, overcome constipation, reduce joint pain, and various other ailments. Therefore, the people of North Sulawesi believe that balacai leaves are a plant for health. So, this motif contains the philosophical meaning of balacai leaves or castor leaves as a traditional plant and can function as a natural medicine.



Figure 5.14 Balacai motif

Source: Instagram Sizzy Matindas

14. Kabela Dance Motif

Traditional art motifs, especially the dances in batik, tell the story of not only the maengket dance, but there are also cable dance motifs. This cable dance is a dance based on the customs and culture of the Bolaang Mongondow people. This dance is a welcoming dance to welcome guests. Therefore, this dance is usually used in important events in Bolaang Mongondow Regency. The number of dancers is usually odd, for example 3, 5, 7, or 9 people. The dancers usually throw flowers taken from a box called a cable. This motif is marked by an image of a dancer carrying a cable box and other dancers throwing flowers. So, the philosophical meaning that exists in this motif, namely the cable dance originating from Bolaang Mongondow Regency, is a welcoming dance for guests of honor who carry a cable box containing flowers which will be thrown at the guests. The movement of throwing flowers in this dance gives the meaning of glorifying the guests of honor.



Figure 5.15 Kabela dance motif

Source: Instagram Sizzy Matindas

15. Tarsius and Bitung Tree Motifs

Tarsier and bitung tree motifs are also found in story-telling batik. This motif depicts the beauty of Bitung City, which is one of the areas inhabited by many tarsiers, namely in the biosphere area of the Tangkoko Batu Angus nature reserve, North Bitung District, Bitung City, North Sulawesi. Apart from the picture of the tarsier, there is also a picture of *the bitung tree* or in Indonesian called the sea putat tree (*baringtonia asiatica*), which is a tree that contains saponin which can be used as fish poison. This bitung tree has also received the title of 'tree of peace' which was inaugurated by President Suharto on Environment Day on June 5 1986. So, the philosophical meaning contained in the motif of the tarsier and bitung tree on the batik tells the story, namely that Bitung City has protected animals, namely the tarsier which is called a romantic animal because the tarsier will live alone for life if its partner dies. Therefore, the tarsier is used as a symbol of loyalty and conversely the bitung tree symbolizes peace.



Figure 5.16 Tarsier and Bitung Tree Motifs

Source: Instagram Sizzy Matindas

16. **Motif *For The Love of Siau Island***

The For The Love of Siau Island motif on the batik tells a story showing images of tarsiers, mountains, coconut trees, nutmeg and boats. Siau Island is one of the islands in the Siau Islands Regency, Tagulandang Biaro (Sitaro), North Sulawesi. Siau Island, apart from being famous as an island that has an active volcano, namely Mount Karengetang, also has a protected animal, namely the tarsier known as the tumpara tarsier. This tumpara tarsier is only found on Siau Island, where it was discovered in 2005 and holds the title of being one of the rarest primates in the world. The picture of the coconut tree shows that in Siau there are also many coconut trees. Next, draw a nutmeg. Nutmeg from Siau is known as the only nutmeg commodity in Indonesia that has received a geographical indication certificate (SLG), which is a sign that indicates the region of origin of an item that gives certain characteristics and qualities to the goods produced. Of course, this cannot be separated from the eruption of material from the bowels of Mount Karengetang which causes a volcanic soil structure containing phosphorus, calcium, potassium and magnesium which is suitable for hard plants such as nutmeg. Next, draw a boat called a bininta boat. This boat is a traditional boat in the Siau Islands. So, the philosophical meaning contained in the *For The Love of Siau Island motif* in storytelling batik, namely telling about the beauty of the Siau Islands which have extraordinary charm consisting of the kumpara' tarsiers, active volcanoes, Mount Karengetang,

traditional bininta boats, coconut trees, and superior plant, namely nutmeg.



Figure 5.17 *Motif For The Love of Siau Island*

Source: Instagram Sizzy Matindas

17. Phaius Orchid Motif

The Phaius orchid is one of the main types of orchid plants among the many varieties of flowers in Tomohon City, North Sulawesi. Tomohon City is known as the City of a Thousand Flowers. Therefore, flowers are projected as a leading sector capable of becoming a foreign exchange fleet for Tomohon City. So, the Phaius Orchid motif contained in storytelling batik contains a philosophical meaning, namely telling about the beauty of Tomohon City which has various flowers, including the very beautiful Phaius orchid.



Figure 5.18 Phaius Orchid Motif
Source: Instagram Sizzy Matindas

18. Coconut Tree and Mountain Motifs

Storytelling batik also has motifs of coconut trees and mountains. This motif is marked by coconut trees and surrounded by mountains. Therefore, North Sulawesi is known as *the City of Nyiur Melambai*. So, the motif of coconut trees and mountains found in storytelling batik contains a philosophical meaning, namely telling about the beauty of North Sulawesi which is surrounded by coconut trees and mountains. Coconut trees make North Sulawesi famous as *Nyiur Melambai City* and the mountains illustrate that there are many mountains, there are even volcanoes that are still active and are located under the sea.



Figure 5.19 Motif of Coconut Trees and Mountains
Source: Instagram Sizzy Matindas

19. Coconut and Clove Motifs

The story-telling batik has coconut and clove motifs. This motif tells of the North Sulawesi area as the largest copra producing area because it is surrounded by coconut trees and the many coconut trees make North Sulawesi famous as the 'City of Nyiur Melambai'. Meanwhile, the image of cloves in this motif illustrates that in North Sulawesi, Minahasa Regency, to be precise, is the main center for clove production. Cloves in Minahasa have specific qualities, namely they have a very strong smell and look shiny. This is because cloves grow in volcanic soil and a suitable climate, thus producing specific cloves. So, based on the coconut and clove motifs found in batik, the story contains a philosophical meaning that the North Sulawesi region has many superior plants, including coconut and cloves.



Figure 5.20 Coconut and Clove Motifs

Source: Instagram Sizzy Matindas

20. Bininta Boat Motif

The bininta boat motif in storytelling batik is marked by a picture of a boat known as the bininta boat. The bininta boat is an ancient boat used by the Sangihe Islands people. The basic attribute of this boat is the dragon snake installed at the front, back and middle. Dragons contain religious value for the ancestors. Bininta is a symbol of unity, a symbol of prosperity, and a symbol of defense for the Sangihe Community. Therefore, the motif of the bininta boat in story telling batik contains the philosophical meaning that in the Sangir Islands there is a boat called the bininta which is now the symbol of the Sangihe Islands Regency, namely the bininta as a symbol of unity, a symbol of prosperity and a symbol of defense.



Figure 5.21 Bininta Boat Motif

Source: Instagram Sizzy Matindas

21. Bamboo Tree Motif

The bamboo tree motif in storytelling batik is marked with a picture of a bamboo tree. Apart from having the nickname 'City of a Thousand Flowers', Tomohon City also has interesting natural resources, namely bamboo. There are two types of bamboo in

Tomohon City, namely stone bamboo and apus bamboo . Stone bamboo is usually used for pillars or building supports, while apus bamboo is used for household or woven furniture. The center for bamboo-based crafts in Bunga City is in Kinilow District, Tomohon. So, the bamboo tree motif found in batik tells a story containing a philosophical meaning about the use of bamboo in Tomohon City, apart from being a pole or support for buildings, it is also used to make handicrafts that can be used for everyday purposes, for example made as eating utensils, bamboo chairs, etc. cow stick, and so on.



Figure 5.22 Bamboo Tree Motif

Source: Instagram Sizzy Matindas

22. Tomohon floral motif

The Tomohon flower motif in storytelling batik is marked by images of various flowers in Tomohon City. With the nickname 'City of a Thousand Flowers', Tomohon is one of the tourism cities in North Sulawesi and every year a flower festival is held which is attended by many tourists, both domestic and foreign tourists. So, the philosophical meaning contained in this motif is that in North

Sulawesi, Tomohon City, to be precise, is a city with cool air filled with various kinds of flowers that grow abundantly. Therefore, every year Tomohon City holds a big activity which is attended by many tourists, both domestic and foreign tourists. This activity is known as *the Tomohon International Flower Festival*.



Figure 5.23 Tomohon floral motif
Source: Instagram Sizzy Matindas

23. Southeast Minahasa motif

The Southeast Minahasa motifs in story-telling batik are characterized by trees and fruit, banana trees, and bentenan motifs. Southeast Minahasa is one of the districts in North Sulawesi. Southeast Minahasa is famous for its small, but sweet-tasting salak fruit called *pangu salak*. There are so many snake fruit in Southeast Minahasa that the people make a lot of snacks from snake fruit. In fact, it is not only the fruit that is used, but salak seeds can also be made into coffee and are called salak seed coffee or as an acronym people call it 'kobisa'. Furthermore, in the story telling batik there is also a picture of a banana tree. This banana tree from Southeast Minahasa is a

unique type of banana, namely the abaca banana. The abaca banana tree is unique because it does not produce fruit like other banana trees. This abaca banana only uses fiber from the side of the stem. Banana abaca fiber can be made into ropes, the valuable paper industry (money, documents, etc.), the household industry, such as carpets, curtains, tablecloths, and so on. Furthermore, in this motif there is also a picture of the bentenan motif, which is a type of cloth typical of North Sulawesi. So, this Southeast Minahasa motif in storytelling batik contains the philosophical meaning of Southeast Minahasa, which is an area that produces salak fruit which can be used as various kinds of snacks and is an area where there are many abaca banana trees which have many benefits.



Figure 5.24 Southeast Minahasa motif

Source: Instagram Sizzy Matindas

24. Bolaang Mongondow motif

The Bolaang Mongondow motif is also found in storytelling batik. Bolaang Mongondow is one of the districts in North Sulawesi. The Bolaang Mongondow motif is marked with the image of the maleo bird. This maleo bird is a rare type of animal

because its existence is threatened with extinction. The maleo bird has several unique features, namely that it has a bun-shaped head, prefers to walk using its feet rather than fly using its wings, the maleo parent does not incubate its eggs when it has finished laying them, but immediately leaves the eggs buried on the ground. When the maleo chicks hatch, the maleo chicks struggle to get out of the egg shell on their own with their feet facing upwards. With their feet up, the maleo cub digs into the sand so that it breaks through to the top. So, this motif contains the philosophical meaning that in Bolaang Mongondow Regency there are types of birds even though their existence is threatened with extinction, but in Bolaang Mongondow these birds are well preserved. So, the philosophical meaning contained in this motif, namely 1) teaches about loyalty because this bird has a monogamous nature, namely being loyal to its partner. 2) from the struggle of maleo chicks which come out of the ground on their own, it means that life requires struggle, and 3) maleo bird eggs which are bigger than their bodies have the meaning of productivity values that can motivate us humans to work.



Figure 5.25 Bolaang Mongondow motif

Source: Instagram Sizzy Matindas

25. Sangihe Talaud motif

The Sangihe Talaud motif in storytelling batik is marked by an image of a kakunsi. Indonesia is famous for its rich literature, one of which is koffo. Sangir Talaud's traditional woven cloth is made from abaca banana fiber and the Sangihe people call it hote. In the past, this cloth was used in traditional rituals and religious ceremonies of the Sangihe Community. One of the famous decorative motifs in Sangihe is the kakunci tiwatu (whole key) motif. This motif, based on geometry, is considered the most primitive art form of the oldest tribes in Indonesia. This Kakunsi Tiwatu motif is also used as a motif for the houses of the Sangihe tribe. So, the Kakunsi Tiwatu motif contains philosophical meaning, namely honor, stability, success and the protective spirit of its people.



Figure 5.26 Sangihe Talaud motif
Source: Instagram Sizzy Matindas

26. Moon Orchid Motif

The moon orchid motif found in story-telling batik is marked with an image of the moon orchid or what is known as *phalaenopsis amabilis*. The name moon orchid was given because of its attractiveness and beautiful charm. This month's orchids can often be found in Tomohon City, which is known as the 'City of a Thousand Flowers'. The moon orchid motif in storytelling batik contains philosophical meaning, namely as a symbol of natural beauty, resilience and perseverance, simplicity in beauty, and independence and dependence.



Figure 5.27 Moon Orchid Motif
Source: Instagram Sizzy Matindas

27. *Drop of Water Motif*

drop of water motif in storytelling batik is marked by images of water dots. The water points are marked with various pictures, namely there is a water point with a picture of a coconut tree, a picture of a turtle, a picture of Mount Karengetang, a picture of cloves, and so on. So, the philosophical meaning of this motif is that water is the main source of life. With water, everything will live, run and grow well, like humans will live with water, trees will grow with water, animals will live with water. In essence, with water we live and without water we perish.



Figure 5.28 *Drop of Water*

Source: Instagram Sizzy Matindas

28. **Hamsei motif**

The hamsei motif in storytelling batik is marked with an elongated round image and when worn, one is in the front and the other is in the back. Traditional clothing for women in Bolaang Mongondow Regency is called *salu*. This traditional clothing for the neck is known as hamsei, namely the neck decoration of the Bolaang Mongondow traditional *salu* clothing. Hamsei is characterized by

various yellow decorations. The philosophical meaning contained in the green color in this hamunsei symbolizes fertility and the yellow color symbolizes rice and gold.



Figure 5.29 Hamsei motif

Source: Instagram Sizzy Matindas

29. Negligent Motives

The Bia-bia motif or what is called kerrang is also found in story-telling batik. The motif is marked with images of various types and models of shells found in the sea of North Sulawesi. The various types of shellfish have a philosophical meaning that life is indeed diverse, some have advantages and some have disadvantages. Therefore, so that we can live peacefully in our differences, we need to strengthen our sense of brotherhood wherever we are.



Figure 5.30 Costly Motives
Source: Instagram Sizzy Matindas

30. Nutmeg Motif

The nutmeg motif found in story-telling batik is marked with a picture of a nutmeg. North Sulawesi is one of the provinces that produces nutmeg with very good quality, namely the Siau Islands. The philosophical meaning contained in the nutmeg motif is that if work is done seriously, it will result in success. Therefore, to achieve success as a religious community, you must always be grateful for all God's gifts.



Figure 5.31 Nutmeg Motif
Source: Instagram Sizzy Matindas

31. Lembeh Strait motif

Lembeh Strait Motif Lembeh Strait is a narrow body of water (strait) that separates the main land of Sulawesi Island from Lembeh Island. Bitung City is located on one side of this strait. The Lembeh Strait is famous for having a very high level of marine biodiversity and is one of the main diving tourist attractions in North Sulawesi. The specialty of the Lembeh Strait lies in its unique small-sized biota and the biota that camouflages well in the habitat. Some of these habitats are rare. So, the Lembeh Strait motif contains the philosophical meaning that even though Lembeh Island is a small island, it contains a wealth of biota associated with it, so that the Lembeh Strait is nicknamed *The Mecca of Divers* or *The Mecca of Macro Photography*.



Figure 5.32 Lembeh Strait motif

Source: Instagram Sizzy Matindas

32. Motif of the Beauty of the North Sulawesi Sea

The motif of the beauty of the North Sulawesi Sea is found in story-telling batik. This motif is characterized by images of various types of shells, coral reefs, various types of fish and other marine plants. So, through this motif it contains the physiological meaning that North Sulawesi has a very amazing and diverse marine beauty. This means that even though we live from different backgrounds, when we are gathered together in our differences, we still respect and care for each other.



Figure 5.33 Motifs for the Beauty of the North Sulawesi Sea
Source: Instagram Sizzy Matindas

33. Motif of the song *We Are the Champions*

The *We Are the Champions* motif on storytelling batik is marked by an image of the musical notes of the song *We Are the Champions*. According to Sizzy, the creator of story-telling batik, this is the most difficult motif to make, but in the end, thanks to patience and perseverance, the motif was finally finished well. This motif was inspired by the song's theme of celebrating victory after fighting hard against difficult obstacles, finally being able to get

through difficult times and achieve victory. Looking closely at the meaning of the song, of course there are many similarities with Sizzy's struggle as a story-telling batik creator. Willing to give up his job as an interior designer to become a batik maker, he marketed his products from the bottom up, and finally, thanks to his persistence and hard work, as well as the support of those closest to him, his efforts finally bore fruit. So, the philosophical meaning of this motif is that whatever we do is difficult, if we do it seriously it will definitely be completed and produce good results.



Figure 5.34 Motif of the song *We Are the Champions*
Source: Instagram Sizzy Matindas

34. Wolay Mask Motif

wolay mask motif in story-telling batik is marked by a mask image. *Wolay* in Minahasa means 'monkey'. The beginning of making this *wolay mask* was in Poopo Village, South Minahasa. In the past, farmers in Poopo Village felt disturbed by monkeys, so at that time this *wolay mask* was made from palm tree fronds which were colored to make it look scary. With the scary face of the *wolay* mask, the aim is to

scare monkeys so they don't disturb agricultural land. However, over time these wolay masks began to be displayed in typical South Minahasa art performances.



Figure 5.35 Wolay Mask Motif
Source: Instagram Sizzy Matindas

35. Coconut Tree Motif on Minut Beach

The coconut tree motif on North Minahasa Beach is also found in story-telling batik. This motif is marked by an image of a coconut tree on the beach. Apart from that, another sign in this motif is a picture of various kinds and types of shells and plants on North Minahasa Beach. The philosophical meaning based on this motif is to describe the beauty of North Minahasa Beach with all kinds of biota and marine plants and coconut trees that grow abundantly on North Minahasa Beach.



Figure 5.36 Coconut Tree Motif on Minut Beach
Source: Instagram Sizzy Matindas

36. Chrysanthemum and Lokon Flower Motifs (Please)

This motif is characterized by images of chrysanthemum flowers and Mount Lokon. This flower grows so much in Tomohon that in 2012 it was designated as a typical flower of Tomohon City, namely the riri chrysanthemum and the kulo chrysanthemum. Furthermore, in the motif there is an image of Mount Lokon which is a volcano and is located close to Tomohon City, North Sulawesi. Mount Lokon means the oldest and largest or the person who is old or the oldest with a big body.



Figure 5.37 Chrysanthemum and Lokon Flower Motifs (Tomohon)
Source: Instagram Sizzy Matindas

37. Script Motif

The script motifs found in story-telling batik are also found in story-telling batik. The script in the Minahasa tribe is famous by name *Malesung script* or *Watugirot script*. The form of this script is cognate with the Filipino script. Malesung letters are only used to write important government, religious and societal decisions. This script is no longer used, only remains on a few inscription remains, such as the Pinawetengan inscription. The contents of this inscription are regarding the statement of peace, the Declaration on the Use of a Democratic System in the Government of an Ancient Republic, the Division of Territories, Freedom of Human Rights, and Autonomy and the Right to Independently Stand Alone. However, currently the letters in the malesung script are no longer used because the letters in this script are no longer known. So, the philosophical meaning of this motif is that Minahasa once had a script and was included in the culture of North Sulawesi. Therefore, so that culture does not just disappear, it needs to be maintained and preserved so that culture does not disappear from the face of the earth.



Figure 5.38 Script motifs
Source: Instagram Sizzy Matindas

38. Kina'kas motif


The kina'kas motif in batik tells a story. This motif is characterized by images of chickens and water. According to folklore, in the 15th century there was a long dry season in Minahasa which resulted in a water shortage. At that time, people were afraid to take water from Lake Tondano because there were many wild animals. They then heard the sound of a rooster crowing and saw the rooster scratching the ground on Rinerejan Hill. The results of the chicken scratches formed a hole and water came out. The chicken scratching place is called Kakas, which is an abbreviation of Ka'kasen or Ki'na'kas ni ko'ko which means scratched by chickens. To make it easier to pronounce it, it is called Kakas. So, the philosophical meaning of the Ki'na'kas motif is courage, authority, wisdom and responsibility.











Figure 5.39 Kina ' cash motif
Source: Instagram Sizzy Matindas





Attachment

Analysis Table


NO	MOTIVE	MOTIVE FORM	SIGN	MEANING
1	Miara Si Luri		<ul style="list-style-type: none"> • Man • Woman • Traditional dress • Minahasa • Custom home • Minahasa • Parrot • Coconut tree 	Men in Minahasa must respect and treat women well so that they do not run away and leave the house.
2	Kabasaran dance		<ul style="list-style-type: none"> • A group of male dancers • Wearing a hat made from bird of paradise feathers • Skull head necklace • Sword • The dominant costume is red 	Fighting, coaxing the spirits of opponents or enemies, and a smile on the dancer's face indicates victory.
3	Maengket Dance		<ul style="list-style-type: none"> • Women, skirts, clothes, pingkan buns • men, shirts, trousers, hats, belts • Minahasa traditional clothes • handkerchief • mountain • cloud 	An expression of gratitude to God for a successful harvest, depicting mutual cooperation and the association of young people.
4	Sitou Timou Tumou Tou		<ul style="list-style-type: none"> • Hands up • hands down • form the number 8 	Helping each other between people.

5	Manguni	 	<ul style="list-style-type: none"> the manguni bird flaps its wings a manguni bird that doesn't flap its wings 	<p>This bird is sacred and is believed to be a bird that brings good news.</p>
6	Minahasan Traditional House		<ul style="list-style-type: none"> wooden house thatched roof left and right house stairs 	<p>A place to live that provides calm and a sense of security.</p>
7	Bendi and Cloves		<ul style="list-style-type: none"> hansom clove 	<p>Symbol of prosperity</p>


8	Coffee		<ul style="list-style-type: none"> • coffee 	Life, even though it is bitter, if lived with gratitude and joy, will be able to overcome this bitterness.
9	Gedi Leaf		<ul style="list-style-type: none"> • gedi leaves 	The leaves have benefits, namely as a food ingredient and as a traditional medicine.
10	Nyiur Waving		<ul style="list-style-type: none"> • coconut tree • hansom 	The beauty of North Sulawesi radiates from the coconut trees that decorate it and the well-maintained traditional vehicles.
11	Underwater Color Parade		<ul style="list-style-type: none"> • colorful coral reefs • colorful fish 	A life full of colors, happy and difficult, comes to us one after another, but if everything is lived with joy, it can make us human beings who are capable of gratitude.





12	Coral reefs		<ul style="list-style-type: none"> • Coral reefs 	<p>Strength</p> <p>The richness of North Sulawesi's marine biota</p>
13	Balacai		<ul style="list-style-type: none"> • balacai leaves 'castor leaves' 	<p>As a food ingredient and traditional medicinal ingredient.</p>
14	Cable Dance		<ul style="list-style-type: none"> • female dancer • Traditional clothing of the Bolaang Mongondow tribe • cable box • flower 	<p>Welcoming dance for guests of honor at Bolaang Mongondow. Flowers are thrown as a form of respect to guests.</p>
15	tarsiers and bitung trees		<ul style="list-style-type: none"> • Tarsier • Bitung tree 'sea putat' 	<p>Symbolizes loyalty and peace which are the characteristics of Bitung City.</p>




16	<i>For the Love of Siau Island</i>		<ul style="list-style-type: none"> • Kerangetang volcano • Tarsier Tumpara • Coconut tree • Nutmeg • Bininta boat 	<p>The wealth of the Siau Islands is famous for its best quality nutmeg, protected Tumpara tarsiers, the active massive Kerangetang volcano, and the traditional 'Bininta' boat.</p>
17	Phaius Orchid		<ul style="list-style-type: none"> • Phaius Orchid Flower 	<p>There are many orchids in Flower City, Tomohon City, which illustrate the beauty of various flowers.</p>
18	Coconut Trees and Mountains		<ul style="list-style-type: none"> • Coconut tree • mountains 	<p>The beauty of North Sulawesi which is surrounded by coconut trees and mountains makes North Sulawesi a city with cool air.</p>
19	Coconut and Cloves		<ul style="list-style-type: none"> • Coconut • Clove 	<p>Describes that North Sulawesi produces a lot of coconut and clove plants.</p>

20	Bininta Boat		<ul style="list-style-type: none"> Bininta boat 	Traditional boats used during war.
21	Bamboo tree		<ul style="list-style-type: none"> Bamboo tree 	Bamboo is often found in Tomohon City and has benefits for household purposes
22	Tomohon flowers		<ul style="list-style-type: none"> Various types of flowers 	Describes the beauty of Tomohon City, which has a variety and types of flowers, giving it the nickname City of a Thousand Flowers
23	Southeast Minahasa		<ul style="list-style-type: none"> Salak tree Abaca banana tree fortress motif 	Southeast Minahasa produces a lot of salak fruit which can be made into various snacks. There are also abaca banana trees which do not have fruit so only fiber is used.

24	Bolaang Mongondow		<ul style="list-style-type: none"> Maleo bird 	The typical maleo bird with a bun-shaped head is often found
25	Sangihe Talaud		<ul style="list-style-type: none"> Koffo cloth with 'key' kakunsi image 	Honor, stability, success, and the spirit of protecting the people.
26	Moon Orchid		<ul style="list-style-type: none"> Moon orchid flower 	The beauty of Tomohon City is that it has a variety of flowers, so it is nicknamed the City of a Thousand Flowers.
27	Drop of Water		<ul style="list-style-type: none"> water droplets, each drop of which contains coconut trees, flowers, cloves, boats, nutmeg, and so on 	Each city district in North Sulawesi has its own characteristics and they live their daily lives like water droplets.

28	Hamsei		<ul style="list-style-type: none"> Neck decoration on the traditional clothes of the Bolaang Mongondow tribe 	Symbolizes the fertility of rice in Bolaang Mongondow
29	What's wrong?		<ul style="list-style-type: none"> bia 'shell' 	Describes the underwater world, which means it symbolizes an open heart.
30	Nutmeg		<ul style="list-style-type: none"> Nutmeg 	North Sulawesi, specifically the Siau Islands, is the best producer of nutmeg in the world.
31	Lembeh Strait		<ul style="list-style-type: none"> Shells Marine biota 	The charm of the Lembeh Strait is that it has a very high level of marine biodiversity and is one of the main diving attractions in North Sulawesi.

32	The beauty of the North Sulawesi Sea		<ul style="list-style-type: none"> • Coral reefs • Various types of kerrang • Various fish 	Describes the beauty of the sea in North Sulawesi
33	the song <i>We Are the Champions</i>		<ul style="list-style-type: none"> • Musical notes 	Sportsmanship and struggle in world sporting events.
34	<i>Wolay</i> Mask		<ul style="list-style-type: none"> • 'Wolay' monkey mask 	Prevents pest attacks in rice fields and is also used at people's parties in South Minahasa.
35	Coconut Trees at Minut Beach		<ul style="list-style-type: none"> • coconut tree • shell • Marine biota 	Describes the wealth of North Minahasa which has many coconut trees growing on the coast of Minut Beach with various kinds of shellfish, fish and other marine biota.

36	Chrysanthemums and Lokon		<ul style="list-style-type: none"> • Chrysanthemum flower • Mount Lokon 	Chrysanthemum flowers and Mount Lokon are the beauty of Tomohon City.
37	Script		<ul style="list-style-type: none"> • Ancient writings 	The malesung script is a sign that Minahasa previously had a script that was used to write important government, religious and social decisions.
38	Kina'kas		<ul style="list-style-type: none"> • Rooster • Water 	The origin of the name Kakas Village in Minahasa Regency was from an incident where the community lacked water and the claws of a rooster made a water hole so that the water that the community needed came out. Therefore, the Rooster shows togetherness.

Thus, the motifs in this story-telling batik are depictions of North Sulawesi with the characteristics that exist in every district and city there. Through this depiction, the person who wears or sees the motif will know the meaning of the image or motif on the batik. Indirectly, the motifs created on story-telling batik

introduce North Sulawesi culture through the typical North Sulawesi cloth, story-telling batik. Apart from introducing North Sulawesi culture through its pictures, batik tells a story and its designs are very neat with beautiful colors. Of course, the presence of story-telling batik adds to the cultural richness of North Sulawesi because the large number of batik enthusiasts, both domestic tourists and foreign tourists, who visit North Sulawesi to buy story-telling batik adds to the increase in tourism in North Sulawesi.

Glossary

- Denotation aspect** : The message conveyed by the image as a whole.
- Connotation aspect** : The message conveyed by image elements.
- Balacai*** : The name for castor bean leaves (*Ricinus communis*) or eranda is frequent herbaceous plants used to treat various diseases. Apart from the leaves, The seeds are also useful when processed oil.
- Batik** : Cloth with a picture specially made by writing or put the night on the cloth, then processing it through certain process.
- Bendi** : A two-wheeled carriage that is pulled by a horse with driver in front.
- Manguni bird** : The name for an owl.
- Canting*** : A tool for making batik spouted liquid wax dispenser, made from copper.
- Fuya*** : Cloth or clothing made from from fibers or sheets of bark lahendong trees and trees sawukou that has been mashed.
- Hamsei*** : Traditional tribal clothing neck decoration Bolaan Mongondow.

Icon	: A sign similar to that marked, for example, portrait with the person.
Index	: Signs that have a relationship natural with marked, for example smoke symbolizes there is fire.
Cloth	: Woven goods for clothing or for other purposes.
Traditional cloth	: Cloth that comes from culture locally made traditional and used for interests of customs and customs.
Pingkan bun	: A bun or bun for hair Minahasan women who wearing traditional Minahasa clothes.
<i>Mapalus</i>	: The spirit of tribal mutual cooperation Minahasa.
Motif	: Picture (some are colored) colorful) on fabric (woven, webbing, and so on).
Bininta boat	: Traditional boat of the Sangihe tribe, North Sulawesi.
Abaca banana	: A non-existent type of banana the fruit, but this type of banana can be made as material for clothing by picking up fibers from the side of the stem.

Bitung tree	: The name for the sea putat tree, namely a tall tree reaches 18 m, the wood is colored cloudy white and quickly consumed powder, young leaves are eaten as a vegetable.
<i>Salu</i>	: Women's traditional clothing Bolaang Mongondow Regency, North Sulawesi.
Semantics	: Semiotic research study the relationship between signs with <i>designate</i> or the objects it refers to.
Semiotics	: Science (theory) about symbols and signs (in Language, traffic, morse code, and so on).
Symbol	: a sign that has a relationship historical or conventional with the marked, for example crescent moon with Islamic religion, cross with Christianity, and etc.
Syntax	: Branch of semiotic research which examines formal relationships between one sign with other signs.
<i>Sitou Timou Tumou Tou</i>	: The motto of the Minahasa tribe meaning humans live for humanize other humans. This philosophy of life is meaningful as a human being born and life

	is human able to be independent and responsible and have duties to humanize humans.
Sign	: Symbol
<i>Walewangko</i>	: The name of the traditional house of the Minahasa tribe.
<i>Waruga</i>	: A form of stone grave in Minahasa, North Sulawesi in the form of a stone coffin small and cube-shaped has a roof-shaped lid House.
<i>Watu Pinawetengan</i>	: The stone where the division is located Minahasa. In the past, stone pinawetengan is used by para ancestor (opo) as a place meetings and deliberations for determine something.

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