

# ANALYSIS THE DIVERSITY AND DESIGN MEANING OF PROBOLINGGO PANDALUNGAN BATIK MOTIFS

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## ABSTRACT

*This research aims to explore the various batik patterns typical of Probolinggo City that reflect its cultural identity. Through a descriptive qualitative approach, data were collected from primary and secondary sources to provide an in-depth understanding of the uniqueness of the batik patterns. The research findings show that Probolinggo Batik, particularly Pandalungan Batik, creates its own identity image through its unique combination of colors and patterns. Various batiks, such as Batik Manggur, Batik Angin Gending, Batik 1000 Taman, Batik Bherungen, and Batik Kali Banger, each reflect aspects of daily life and cultural heritage of Probolinggo City. Through carefully selected patterns and colors, these batiks not only become beautiful works of art, but also become a reflection of the rich cultural identity and diversity of Probolinggo City. In conclusion, Probolinggo Batik is not just a craft, but also a cultural heritage that depicts the rich nature, social life, and folklore of the city. Thus, these batiks not only perpetuate the cultural heritage, but also become a reflection of the strong local identity and cultural pride of Probolinggo City.*

## KEYWORDS

The Diversity,  
Design Meaning,  
Batik Motifs,  
Pandalungan

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## INTRODUCTION

One of Indonesia's famous cultural heritages is the art of batik, which has gained recognition not only domestically but also internationally. Batik is not just a craft, but also a symbol of national identity that is favoured by the people of Indonesia and the world (Anugrah, 2022). The art of batik is renowned for its high artistic value, with batik techniques that have been applied for thousands of years. On 2 October 2009, the United Nations Educational, Scientific and Cultural Organisation (UNESCO) officially designated batik as a Masterpieces of the Oral and Intangible Heritage of Humanity (Senasbasa et al., 2018)(Kristie et al., 2019). Batik does not only rely on technical expertise in drawing patterns or motifs, but also holds philosophical meanings in each design ((Asmarani et al., 2024). This philosophy is often closely related to culture, reflecting symbols inherent in people's lives and local wisdom.

The history of batik development in Probolinggo is not known for certain, but it already existed in ancient times. It was recorded in a special exhibition of Batik Probolinggo in Amsterdam, Netherlands in 1883, with a total of 150 motifs (Fitria, 2023). However, after that, the development of Probolinggo Batik disappeared as if swallowed by the earth. Now after dormancy, in the early 2000s, when efforts to develop regional batik were being promoted, Probolinggo City was not left behind in contributing its contribution. The mayor at that time issued a directive to create a batik motif that reflected Probolinggo's unique identity. This was the beginning of the mango and grape (Manggur) batik motif, which later became the hallmark of Probolinggo City batik. Some batik makers started batik business again around 2009. Currently, there are 13 batik makers registered in the Association of Batik, Embroidery and Accessories Craftsmen (APBBA) of Probolinggo

Regency. That number does not include dozens of other embryonic batik makers who are not yet registered in the organisation.

Batik comes from the Javanese language, "mbatik", the word "mbat" in the language is also called "ngembat" which means writing, and the word "tik" which means dot (Tim Sanggar Batik Barcode, 2010). Although the origin of batik is from Java, today batik is not only known as Javanese Batik. Sumatra, Papua, and all provinces in Indonesia also have their own distinctive batik. Each region displays the characteristics and culture of their region in batik colours, patterns or motifs. Batik motifs are also called batik patterns consisting of elements of objects, proportions, and compositions, forming patterns through a process of arrangement and repetition of ornaments (Hakim et al., 2023). These ornaments together form an image pattern known as an motif. Batik motifs are the result of the application of decorative ornaments in a series of batik processes. Traditional batik retains the distinctiveness of its motifs, where each motif has a special symbol or meaning. There are thousands of batik motifs with specific names, which are divided into 7 categories, namely parang batik patterns, geometric batik patterns, banji batik patterns, batik patterns with creeping plants, water plant batik patterns, floral batik patterns, and fauna batik patterns (Prasetyo, 2016). The distinctive patterns and colours of batik reflect the culture and characteristics of their respective regions.

This is also true for Probolinggo city, which produces batik with contemporary nuances that characterise the local culture. These distinctive patterns and colours become the basis for the city's various batik motifs that distinguish it from other regional batik. The local culture of Probolinggo City is Pandalungan, which is better known as pandalungan writing in batik art, arises when two cultures experience a process of acculturation (Lailatul Fitria, 2021). Uniquely, this acculturation forms a characteristic as a result of the dominant fusion between two different cultures. Pandalungan culture can be found in the north coast and eastern part of East Java Province, particularly in the cities and regencies of Pasuruan, Probolinggo, Situbondo, Bondowoso, Jember and Lumajang (Sutarto, 2014). The inhabitants of the region mostly have a background of Javanese and Madurese cultural fusion, creating a distinctive cultural diversity.

Previous research has covered the development of batik innovation in Probolinggo City, focusing on the distinctive motifs in Probolinggo's Batik "Manggur" business and its development (Kurniawati & Baroroh, 2016). In this context, this research will further explore the various batik patterns typical of Probolinggo City, which reflect the city's culture and identity. The main focus of this research is to examine batik patterns and colours that reflect the cultural aspects of the region, with the aim of describing and analysing how these batik patterns shape the identity of the city of Probolinggo and revealing the meanings contained in them.

In this research, the author intends to introduce a variety of batik patterns typical of Probolinggo City, which reflect the local culture. In line with the previous explanation, the focus of this article will be on detailed research into the typical batik patterns of Probolinggo City, with special emphasis. This research is based on the recognition of historical and historic values, where this batik craft has strong roots in culture, tradition, natural conditions, and natural resources passed on from ancestral heritage, especially in the context of the local culture of the people of Probolinggo, namely the pandalungan culture.

Overall, the purpose of this research is to collect data and information and provide answers to each problem that arises in the context of the research. Specifically, this research aims to describe and analyse how various batik patterns that reflect pandalungan culture form the distinctive identity of Probolinggo City. In addition, this research also aims to describe and analyse the meaning contained in the diversity of batik patterns typical of Probolinggo City.

## RESEARCH METHOD

This research adopts a descriptive qualitative approach to investigate the various batik patterns typical of Probolinggo City. This approach allows the researcher to deeply understand and describe the characteristics and uniqueness of the batik patterns. The research data was

obtained through two main sources, namely primary data and secondary data. Primary data was collected directly from batik patterns in Probolinggo City, while secondary data was obtained from various reference sources such as books, journals, and other virtual sources. The use of these two types of data enriches the analysis with diverse perspectives. Primary data provides insights directly from the object of research, while secondary data strengthens the research through a comprehensive literature review. This approach allows the researcher to formulate a deep understanding of the variety of batik patterns typical of Probolinggo City, as well as the cultural and artistic implications contained therein.

## **RESULTS AND DISCUSSION**

Probolinggo Batik, which is an integral part of the Pandalungan Batik tradition, depicts a rich cultural heritage with patterns that are not only distinctive but also have a touch of similarity with Pasuruan and Situbondo batik, especially since all three are within the region known as the Horseshoe area. In particular, Pandalungan Batik from Probolinggo City creates its own identity through a unique combination of colours and patterns. Bright colours such as green, red, and yellow reflect the boldness and clarity inspired by the Madurese, while dark colours such as black, maroon, and violet create harmony with the softness and calmness of the Javanese.

The colours used in Probolinggo City Pandalungan Batik are not only limited to traditionality, but also include modern shades such as toska, turkish, and orange, giving this artwork a contemporary touch. The colouring technique using gradation gives dimension and depth to the batik, creating an interesting visual effect. Although there are innovations in the style of Probolinggo City's Pandalungan batik, it is still intertwined with its classical cultural roots, reflecting the distinctive symbols of Probolinggo City.

The patterns found in Pandalungan Batik of Probolinggo City become a rich medium of expression, involving elements such as mangoes and grapes (Manggur), Angin Gending, Kali Banger, 1000 Taman, as well as inspiration from Jabung Temple reliefs and Bherungen patterns. All of them illustrate the narrative of folk legends, customary traditions, artistic beauty, cultural wealth, naturalness and tourist charm, natural resources, and plants that are unique to Probolinggo City. Thus, Probolinggo City Pandalungan Batik is not only a valuable cultural heritage, but also a work of art that reflects the identity and diversity of Probolinggo City.

### **1. Batik Angin Gending**

In Angin Gending Batik, also known as Banyu Gending, there are detailed patterns that reflect its distinctiveness and deep philosophy. The main pattern in this batik is in the form of wind gusts or gending wind movements, accompanied by additional patterns in the form of cloud images. This gending wind pattern shows fine and flowing details, as if describing the gentle movement of the wind through the city of Probolinggo. In addition, the colour often used to colour the gending wind pattern is white, which depicts the clarity and freshness of the air. The base colour used in this batik is earthy brown, which gives a natural impression and is closely related to the land where this batik originated. An example of the Angin Gending batik motif can be seen in Figure 2 below.



**Figure 1.** Angin Gending Batik Motif

Source: <https://images.app.goo.gl/1CBNeMgN2HTXwm7JA>

The philosophy of the patterns and colours in this gending wind batik is closely related to the weather conditions in Probolinggo City. The city is known for its local wind called gending wind, which blows especially during the dry season. This wind has a hot and dry nature, which is reflected in the gusts of wind depicted in the batik pattern. The white colour that dominates the gending wind pattern was chosen because it is more suitable to depict the clean and fresh colour of the wind, while the earthy brown base colour symbolises the warmth and dryness that often occurs in the summer or dry season in Probolinggo City. Thus, each element in the patterns and colours of this batik not only beautifies the fabric, but also contains a deep philosophical meaning about the relationship between humans, nature, and culture in Probolinggo City.

As a representation of the cultural richness of Probolinggo City, Angin Gending Batik has been adopted as the official uniform for the structural staff of Zainul Hasan Genggong Islamic University Probolinggo which is worn every Thursday. An image of this batik motif representation can be seen in figure 3 below.



**Figure 2.** Representation of Angin Gending Batik Motif as The Uniform of UNZAH Genggong Probolinggo's Structural Staff.

Source: Instagram UNZAH\_Genggong

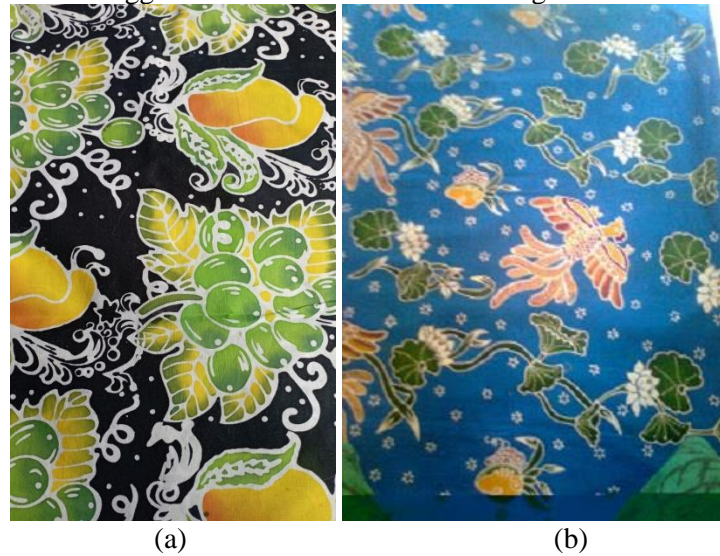
## 2. Batik Manggur (Mango and Grape)

The history of Batik Manggur dates back to 1883, which was marked by a special exhibition of Probolinggo Batik in Amsterdam Netherlands with a total of 150 motifs. In Manggur (Mango and Grape) Batik, the detailed patterns and colours depict the rich nature and distinctive culture of the city of Probolinggo. The main patterns in this batik are often in the shape of mangoes and grapes, which are iconic of Probolinggo city. Mangoes and grapes are not only flagship products, but also symbolise the natural wealth and source of life for the local community. The manga and grape motifs are also combined with the iconic East Java motifs of white lotus flowers and bekisar



chickens, the white lotus flower symbolises the soul of a beautiful and tenacious or creative woman.

In terms of colouring, mango patterns are often coloured yellow and green, reflecting the colour of the mango's distinctive skin. Meanwhile, grape patterns are often coloured in blue or purple, reflecting the colour of grapes which are usually bluish-black or purplish-black in Probolinggo City. The base colours used in this batik vary widely, from earthy brown, which symbolises the fertile soil where fruits grow, to bright colours such as bright green, purple and red, which are characteristic of the fusion of Javanese and Madurese cultures in Probolinggo City. The following examples of Manggur batik motifs can be seen in Figure 1.



**Figure 3.** (a) Manggur Batik (Mango and Grape) Motif Black and Green and  
(b) Manggur White Lotus Batik

Source: (a) UMIK Hebat, (b) Fitinline

The philosophy of these patterns and colours is closely related to the identity and daily life of the people of Probolinggo. Mangoes and grapes are not only agricultural products, but also an integral part of social and cultural life. The presence of mango trees that thrive in every corner of the city as well as the abundance of grape vines is an illustration of the prosperous and abundant life in Probolinggo City. The bright and diverse colouring also reflects the spirit and cheerfulness of the local community in dealing with everyday life. Thus, each Pandalungan batik of Probolinggo City is not only a beautiful work of art, but also a reflection of the city's natural and cultural wealth.

### 3. Batik 1000 Taman

In 1000 Taman batik, the main motif consists of various flowers, leaves, and fruits that symbolise the diversity of flora in Probolinggo City. This pattern reflects Probolinggo City's nickname as a city with a thousand parks, an adiwiyata programme that emphasises the importance of environmental conservation and planting plants throughout the city. The dominant colours in the main pattern are bright colours such as yellow, red, green, purple, blue, and others, creating a lively and vibrant impression. As for the base colour, orange, maroon, light green and others, which are typical of pandalungan, are often used, creating an interesting contrast and enhancing the beauty of the main pattern.



**Figure 4.** 100 Taman Batik Motif

Source: UMIK Hebat

The philosophy of the patterns and colours in 1000 Taman batik reflects the environmental values and natural wealth of Probolinggo City. The patterns depicting various kinds of plants signify the diversity and fertility of nature in the city, thus giving an idea of why Probolinggo City is nicknamed the city of a thousand gardens. The bright colours used in the main pattern reflect the life and joy radiating from the beautiful gardens in Probolinggo City, while the base colour reflects the distinctiveness of pandalungan and gives this batik its distinctive characteristics. Through 1000 Taman batik, the message of the importance of preserving the environment and natural beauty of Probolinggo City is beautifully conveyed, making it not only a charming piece of art, but also a reflection of the environmental values upheld by the people of the city.

#### 4. Batik Bherungen

In Bherungen batik, the main motif consists of a bamboo image adorned with bamboo leaves. This pattern reflects the distinctiveness of the Wonoasih sub-district in Probolinggo City, which is famous for its bamboo-filled areas. The colour of the main pattern is yellow, which matches the natural colour of the bamboo. As for the base colour, black is often used, which provides a strong contrast and highlights the beauty of the dominant bamboo motif.



**Figure 5.** Bherungen Batik Motif

Source: TIMES Indonesia

The philosophy of the patterns and colours in Bherungen batik depicts the rich nature and uniqueness of Wonoasih sub-district. The bamboo patterns that flourish in the region, along with the yellow colour used, reflect the life and abundance that exists around the sub-district. Bamboo is not only a part of the natural landscape, but also an important material in the daily life of the



local community, used for various household purposes and utensils. The black base colour gives a strong impression and suggests the distinctiveness of the Bherungen batik, showing the strong *pandalungan* identity in this batik art.

Through Bherungen batik, not only a beautiful work of art is produced, but also a message about the abundance of nature and the rich culture of Wonoasih sub-district is conveyed. The carefully chosen patterns and colours reflect the life and uniqueness of the region, making it a reflection of the natural beauty and life of the people in Probolinggo City.

### 5. Batik Kali Banger

In Kali Banger batik, the dominant main motif is the image of the river flow, designed with aesthetic curves. This pattern reflects the beauty and importance of the river in the lives of the people of Probolinggo City. The colours are often dominated by dark brown, which creates a deep and distinctive feel. As for the base colour, brick red and dark green are often used, providing an interesting contrast and creating a charming visual harmony.



**Figure 6.** Kali Banger Batik Motif

Source: Fitinline

The philosophy of the patterns and colours in Kali Banger batik has a deep meaning. The pattern depicting the flow of the river symbolises the large river that flows in Probolinggo City, known as Kali Banger. This river is not only a source of life for the local community, but also a part of folklore and legends that are rich in history. The stories of Kencanawungu, Damarwulan, and Minak Jinggo give a depth of meaning to the river, where Minak Jinggo's blood flowing along Kali Banger gives it a distinctive colour and aroma. The brown colouring of the pattern symbolises the murky river water mixed with Minak Jinggo's blood, while the use of green and brick red in the base colour reflects the courage and fertility of the area around the river.

Through Kali Banger batik, not only a beautiful work of art is produced, but also a story and deep meaning about the life and history of Probolinggo City is conveyed. The carefully chosen patterns and colours enrich the cultural and artistic value of this batik, making it an integral part of the city's cultural heritage and natural beauty.

### CONCLUSIONS

Probolinggo batik, as part of the Pandalungan Batik tradition, displays a rich culture reflected in its distinctive patterns. The use of colors and patterns in this batik not only reflects the identity of Probolinggo City, but also has similarities with batik from surrounding areas, such as Pasuruan and Situbondo, which are all located in the region known as the Horseshoe area. Pandalungan Batik from Probolinggo City creates its own identity through a unique combination of colors and patterns, depicting

the cultural diversity as well as the harmonious relationship between the various cultural elements present in the city.

In this batik, there are various patterns depicting the cultural heritage, natural beauty, and folklore of Probolinggo City. For example, Batik Manggur depicts mangoes and grapes, which symbolize the natural wealth and life of the local people. Batik Angin Gending features a gust of wind depicting the typical weather conditions of Probolinggo City, while Batik 1000 Taman reflects the diversity of flora and the city's environmental conservation efforts. Batik Bherungen depicts the natural wealth of Wonoasih sub-district with bamboo motifs, while Batik Kali Banger commemorates the history and daily life of the people around the Kali Banger river.

Thus, these batiks are not only beautiful works of art, but also a reflection of the identity, natural wealth, and life of the people of Probolinggo City. Through its rich patterns and colors, Probolinggo batik not only perpetuates cultural heritage, but also becomes a medium of expression that strengthens a sense of community and pride in local identity.

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