

The Social Meaning of the *Enggang* Bird in Batik of Dayak Community of Central Kalimantan, Indonesia

Aquarini¹, Ishomuddin^{2*}, Vina Salviana DS³, Fatchurahman, M⁴

^{1,3}Doctor of Sociology of University Muhammadiyah of Malang,

^{2*}Professor of Sociologi of University of Muhammadiyah Malang

⁴Doctor of University of Muhammadiyah Palang Raya

***Corresponding Author:** *Ishomuddin, Professor of Sociologi of University of Muhammadiyah Malang*

Abstract: Myths that are believed by the community are usually perpetuated through paintings by a group of people or tribes into a cultural product. A tribe will describe a character or animal that is considered sacred as a painting that has a storyline on the wall of the house or make one of the characters as a tattoo on the body. Along with the times and increasing human knowledge. Characters in folklore are made in the form of batik motifs typical of the Dayak tribe. Hornbill batik motif is full of meaning, because hornbill batik motif is a cultural product that is material culture. As a cultural product, batik can be seen through a symbolic dimension, which is a social meaning. Thus, batik with a hornbill motif is part of fashion which is a social phenomenon in the life of the Dayak people of Central Kalimantan. Fashion is a central social phenomenon, mechanism or process that can be applied to any domain. "Fashion... is the way in which every civilization is oriented. This confusion is mainly caused by the two meanings of the word fashion as change and fashion as clothing. Based on the previous explanation, the formulation of the problem in this study is: What is the social meaning of the hornbill symbol in Central Kalimantan Dayak batik? How is the awareness of the Dayak people in using hornbill batik?"

Keywords: *Social Meaning, Eggang Bird, Batik, Dayak Community, Central Kalimantan*

1. INTRODUCTION

Batik is a typical regional fabric that is used as a material for making clothing and fashion attributes. The existence of batik has increased after receiving UNESCO recognition, so that it also has an impact on the development of Indonesian culture, especially the Dayak culture of Central Kalimantan. Batik is one of Indonesia's rich cultural heritage and many efforts have been made to preserve it. Indonesia has a diversity of batik with a background of geography, demography and social interaction gave birth to diverse cultural sites.

Fraser-Lu (Wang, 2019) stated that batik is an important intangible cultural heritage practice and a representation of Indonesian art. It is widely used in people's daily life, passed down through generations. It is estimated that there are more than 3,000 types of batik patterns, and the colors and compositions of batik vary by region incorporating local culture and foreign art with innovative designs. Shifrin (Rakhmawati, 2016) the creation of batik is a work of art and not just a cloth with a certain motif, batik making requires the selection of materials, procedures and unique treatments. Therefore, batik is not just a fabric (fabrics). Fraser-Lu (Wyvill et al., 2004) Batik painting is an ancient art that may have originated in India or the Middle East since 2000 years ago. But batik is also produced on the Indonesian islands of Java and Bali.

Comprehensive batik as a national concept representing aspects of Indonesian national identity and culture, batik is one of the proud heritages and symbols of the nation's culture. Batik is said to symbolize cultural heritage. Ambatik is the basic word of batik, the letter 'a' is defined as mori or patterned cloth and the word 'tik' is defined as small dots that are connected to each other. Batik is a word taken from the Javanese language 'tritik' which means refusal to die by backing up small dots on the mori by binding, similar to the tie dye technique (Steelyana, 2012). Barnes and Kahlenberg (Ramlan, 2019) compare Indonesian batik with others, batik has been studied and batik has been made since the early twentieth century can reach Europe through trade.

Batik has been a part of Indonesia since the eighth century. Based on the site of the inscription, experts believe that batik developed in Java has been known since the birth of the Majapahit Kingdom in the 10-11th century. Among many sources mentioning the history and origin of batik, Brandes (Dutch archaeologist) and Rouffaer state that the grinning motif has been known in Kediri since the 12th century and it is also stated that Batik was previously recognized in Indonesia in the eighth century during the Sriwijaya Kingdom on the island of Sumatra. It is also found in other sources of Malay literature that batik was presented in the 17th century. Raffles (1817) explained that the development of batik art in Europe began in the 19th century when a Dutch merchant, Van Rijekevorsel, handed over a piece of batik cloth that he got from Java to a museum in Rotterdam. From the first, Javanese Batik began to spread in Asia and Europe (Saddhono et al., 2014).

At first the batik culture was a tradition that went down and down, this made a batik motif generally recognizable from its regional origin and family origin. Some batik motifs can indicate the status / degree of a person, especially until now some traditional batik motifs can only be used by the royal family. There are various types and styles of traditional batik, but the motifs and varieties are in accordance with the philosophy and culture of each region. Indonesia's fantastic cultural wealth is a factor in the creation of various motifs and types of traditional batik with certain uniqueness. Stevenson (Selamet, 2018) Batik is a method (originally used in Java) to produce colored designs on textiles by dyeing them, after first applying wax to the undyed areas. Furthermore, the origin of the word batik is from the late nineteenth century; in Javanese (Indonesian), it means "painted." The first known use of batik was in 1830 (Merriam-Webster n.d).

Lately, batik is being used by various groups, either the older generation or the younger generation. Many students and youth wear batik in their daily activities. People wear batik to the office, student uniforms, non-formal events, relax and at religious rituals. The role of the government to encourage the use of batik is a significant contribution to the revival of the batik industry. The government recommends wearing clothes with batik patterns on certain days in various government institutions to create a culture of preserving batik. In addition to civil servants, waiters are also encouraged to use batik, in fact, many private companies are also required or at least encourage employees to wear clothes with batik patterns in 1 day on weekdays. This not only helps the production and demand for coeak batik increase, but also adds to the love of generations to have an awareness of the identity of local and national wisdom.

Batik has a characteristic that is attached to the motif according to the batik-producing area, the motif that is poured on the batik cloth has the meaning and philosophy of an area. In the past, batik makers created batik cloth not because of beauty, batik was created with rituals and the selection of special materials. The batik created contains meanings related to the philosophy of life of the region. This means that batik was created not only to fulfill aesthetic values, but also contains messages and hopes for batik cloth users.

Throughout Indonesia, art is an integral part of social life. Important events in the daily life of a person or group are coded as beautiful expressions of feelings, and secular beliefs and observations are based on artistic practice. Batik is a small part of local culture that shows the unique artistic nature of Indonesian local wisdom. Tribes in Indonesia learn artistic skills that are an integral part of social and spiritual relationships. Batik has a role as a picture of kinship with other people. Wearing batik clothes in formal and non-formal activities is a form of kinship pattern (Gray, 2010).

The Dayak tribe in Central Kalimantan has batik with the name polka dots, and the motifs that are poured on the batik have their own philosophical meanings according to the culture of the Central Kalimantan Dayak tribe. One of the motifs used in Central Kalimantan (Central Kalimantan) batik is the hornbill motif or often called the Tingang bird. The hornbill is a sacred animal and is considered a god. The belief system of the Central Kalimantan Dayak tribe which adheres to an ancestral belief system that has customary rules as guidelines that regulate how humans relate to God, individuals to other individuals, individuals with ancestral spirits, and individuals to the natural world. Jubata has two characteristics, first Jubata lives in the nirvana realm and second Jubata inhabits the world realm.

The Dayak believe that these two characteristics represent a picture of good and evil. Describing that Jubata is one according to the belief of the Dayak people who have the nature of Maha Agung is

expressed by the hornbill which presents the Godhead of the "upper" world. Hornbills are endemic birds found in Central Kalimantan. The characteristics of a large hornbill, however, are described as being strong, loyal, brave, and humble. Hornbills are birds which according to Dayak belief are sacred birds. Because hornbills are birds that Jubata sent down from nirvana. The hornbill symbol is not only used in batik, almost all ornaments of the Central Kalimantan Dayak tribe use the hornbill as a protective symbol. On the roof of the house the Dayak is given a horn symbol as a symbol of nirvana.

The Dayak people of Central Kalimantan believe in the existence of the mythical hornbill as the incarnation of the base of the bird (*panglimaBurung*), and believe in mystical things about the hornbill. Myth is part of the belief in sacred legend stories, in these legends there is a form of a sacred *batara* and has charisma for the people of an area. The figure of the god must be respected and become an example so that the community is protected and avoided from calamity. Danandjaja (Asep & Asma, 2015) explains that a myth is a story from a tribe that is considered sacred and actually happened and is believed by the people of the area.

Levi Strauss explains that folklore as the main plot, becomes scene pieces that contain an explanation of a folklore. The meaning of a scene is related to all the stories that make up the whole story (Howard, 1985). Levi-Strauss (Heiskala, 2011) states that anthropologists should focus on how individual reasoning works and how to examine its structure. This opinion shows that Levi-Strauss is interested in studying the unconscious personality of social phenomena. Levi-Strauss studied the principles of individual reason. The principles of individual reason are seen and processed when someone uses his mind.

Myths are of two distinct types. At times, anthropologists have put together myths that look more or less like cutscenes and put together, broken stories placed one after another with no clear connection between the pieces. In another case, the mythical story is very connected, all divided into several scenes intertwined with each other in a fairly logical order (Lévi-Strauss, 2005). Levi-Strauss from his first analysis of myth, shows the aims and tendencies of analysis to be interested in discovering the universal structure of human thought. Myth is one example of cultural production in which such structures can be studied, "the unconscious nature of collective phenomena". Levi-Strauss criticizes the philosophical tendency to see myth as merely a "collective innation", thus any kind of naive materialism which considers myth to be a simple reflection of social structure and relations. There are logical rules that determine the operation, the universal mental mechanism of man. Levi-Strauss does not deny that "real" life events intervene in myth. Therefore, there is a complex relationship between these logical and rational rules and the facts of social existence (Lévi-Strauss, 2005).

Myth is a tradition that has been passed down from generation to generation, becomes a belief that is firmly entrenched in the Dayak people of Central Kalimantan, and becomes the local wisdom of the Dayak community. The Dayak believe that the fairy tale which is believed to be passed down from generation to generation as a traditional story is a sacred custom, because it has advice as a way of life. Humans who do not believe in the existence of hornbills as bird commanders, thus hunt and kill hornbills. Then the human will get a disaster or disaster for the hunter.

Myths that are believed by the community are usually perpetuated through paintings by a group of people or tribes into a cultural product. A tribe will describe a character or animal that is considered sacred as a painting that has a storyline on the wall of the house or make one of the characters as a tattoo on the body. Along with the times and increasing human knowledge. Characters in folklore are made in the form of batik motifs typical of the Dayak tribe.

Hornbill batik motif is full of meaning, because hornbill batik motif is a cultural product that is material culture. As a cultural product, batik can be seen through a symbolic dimension, which is a social meaning. Thus, batik with a hornbill motif is part of fashion which is a social phenomenon in the life of the Dayak people of Central Kalimantan. Fashion is a central social phenomenon, mechanism or process that can be applied to any domain. "Fashion... is the way in which every civilization is oriented. Kawamura (2011), this confusion is mainly caused by the two meanings of the word fashion as change and fashion as clothing.

The impact of the social interaction of actors in the form of action. Action is a subjective meaning that comes from the results of observations of individual actions and all actions related to society in the

context of social behavior. The main element of social action is the subjective meaning associated with the actions of other actors. The meaning conveyed in the hornbill motif is the philosophy of the Dayak tribe as a unifier. Thus, public awareness continues to increase to use and have pride when using bird motif batik. Based on the previous explanation, the formulation of the problem in this study is: What is the social meaning of the hornbill symbol in Central Kalimantan Dayak batik? How is the awareness of the Dayak people in using hornbill batik?

2. LITERATURE REVIEW

2.1. History of Batik in Indonesia

The batik industry is estimated to have developed in the 10th century when Java began to import textile materials from India which were used for batik. The early history of batik comes from the island of Java, this is influenced by population density. The basis of a creativity to make batik is influenced by relations between countries, not only influenced by the local wisdom of an area, so that batik is created with patterns that combine local wisdom from Indonesia and other countries. The mixing of other cultures with Indonesian culture produces batik patterns that are influenced by India, China, and the Middle East.

In the 18th century or early 19th century, batik began to be popular among the local community and several other countries. The development of the times makes batik produced in a modern way, known as the types of stamped batik and batik printing. The very significant influence of batik printing on the world of the textile industry is because the manufacturing method is not long and the costs incurred are not too expensive. Without realizing it, the development of the use of batik has influenced the fashion of the people of Indonesia and the world.

Batik clothing is the hallmark of Indonesian people which is a symbol of themselves and Indonesia's national dress. Batik has been used, produced and found in all regions in Indonesia and batik is a special characteristic of local wisdom. Koentjaraningrat (Saddhono et al, 2014) underlines that works of art, especially in Indonesia, are; woven fabrics, and batik which are part of the *sebi* which is the foundation for the development of Indonesian culture which has a very high quality, and displays the unique characteristics of the tribes in Indonesia.

Haake (Anwar, 2013) explains that batik is an ancient method of textile decoration that has been practiced in many places throughout the Asian continent since prehistoric times. In Indonesia, especially Java, this technique was first developed from other regions. Starting from the Java area spread to European countries over the last 100 years. The names of the tools and even the name "batik" were adopted from the Indonesian language. "Batik" means "drawing with wax". Batik is a coloring process: melted wax is applied to the fabric with a special pen called "canting". "Batik is a fine art on cloth, with steeplechase coloring, which uses wax as a color barrier for the unpainted part. The process of making batik makes it different from other textiles".

Batik as a valuable heritage in Indonesia. The word 'batik' comes from two words: *amba*, which means to write and *poin*, which means dot. The process of making batik involves a dyeing process; In Indonesia, *canting* is used as a tool to place wax - wax - on the desired colorless part of the fabric (Musman, 2011). Batik comes from the Javanese language which means, "mbatik." 'Mbat' in Javanese is also known as *ngembat*. The meaning is lift or throw, and the word 'tick' means dots. So that the meaning of batik or mbatik are dots that are connected to each other so that they become images on the *Kuswadji* cloth (2008). But there are also similarities due to trade relations, government, customs, culture and religion (Rahabet al, 2013)

Because Batik is one of the nation's products to be proud of, as well as the cultural heritage of the Indonesian nation which has been determined by the Nations institution for culture, science, and UNESCO. In addition, Indonesian Batik is understood as a national culture and heritage that shows a masterpiece of the intangible heritage of humanity (Sari, 2013). Recognition of Indonesian Batik as an original cultural heritage shows that the need to maintain it as a national culture must be carried out with total attention and focus to make its patent legally. From this point of view, efforts to protect and preserve Batik so that it truly becomes an authentic Indonesian cultural identity must be considered and considered by the government and the private sector, especially those involved in the tourism sector.

Based on the opinions of some of these experts, it can be concluded that batik is a decorative technique through color antidotes using wax. Decorative is made by applying dye using a canting or hat. Batik is also Indonesia's wealth which has been growing in distribution locations, with its own technology and design. Initially, batik was only known in Javanese courts. Produced using a drawing and coloring system naturally derived from plant and animal extracts.

2.2. The Symbol of the Hornbill on the Batik of the Central Kalimantan Dayak Tribe

Batik motifs have different philosophies and meanings. Most of each region in Indonesia has certain batik motifs originating from their region of origin. Batik textile patterns are created based on local community beliefs. There are some batik styles that can only be used by noble families or kings, the traditional order has special rules for the use of batik patterns for certain statuses because batik patterns contain certain philosophies and meanings not only as clothes but also have meaning in life for humans (Trixie, 2020).

The hornbill is the embodiment of the bird commander for the beliefs of the Central Kalimantan Dayak tribe. The Dayak people believe that the hornbill is a fauna that was passed down by Jata from nirvana so that it becomes a sacred hornbill. Hornbills as Pangkalima Birds known as Dayak warlords usually live in the jungles of Kalimantan, as a sacred form, hornbills are mystical figures that will appear if the Kalimantan area is threatened. (Syahbani, 2020).

Hornbills themselves have been trusted and considered to be the incarnation of the bird commander who is a supernatural figure and lives in the mountains of the interior of Borneo who will be present when his territory is threatened (Febriani, et al, 2020). The shape of the hornbill in the ornament or batik motif is used as a reminder that unity among the Dayak people is important, especially when there are more and more people. The foreign culture brought by various tribes into an area can affect the culture in which they live. So that indigenous peoples must preserve local wisdom and protect it from outside culture brought by immigrants (Mayasari, et al, 2014). The hornbill feathers symbolize the existence of a human life process, the first white color symbolizes birth, the black color symbolizes human life that cannot be separated from mistakes, and the second white color symbolizes the return of humans to the creator (Nugraheni&Safarina, 2018). So that people who use batik with the motif of the engga bird symbolize strength because it is the embodiment of the bird commander, as well as a reminder of the process of human life.

2.3. Social Meaning

Markers used by individuals and groups are used as symbols that have meaning. Like the symbols found in tribes with spiritual patterns and living cultures that have life values. Leslie White (Haris& Amalia, 2018) states that individuals are creatures who can use symbols based on symbolic meanings. Ernest Cassirer (Haris& Amalia, 2018) states that individuals who do not use symbols in a complex and logical way will not. Individuals have the power to stop and develop and make connections in the form of abstract meanings. According to Mead (Cote, 2018) meaning is obtained through social interaction and meaning does not grow from solitary mental processes or social relationships. Actors psychologically go through a learning process in creating meanings and symbols in situations of social interaction.

Herbert Blumer (Puddephatt, 2009) theory of meaning has been the basis in the development of the interactionist perspective, and has inspired many important contributions in the tradition. Blumer's assumptions about the generation of meaning have enabled symbolic interactionists to contribute to our understanding of social and the development of knowledge processes as they thrive in interactive fields such as: science and technology, arts and culture, deviance, social problems, and everyday life. Blumer's emerging framework for generating meaning as a social process takes the necessary change from deterministic, psychological, or philosophical positions on previously assumed knowledge.

Represents what is the non-negotiable "core assertiveness" of the interactionist paradigm that guides basic, inductive, and soft theories generated through close empirical study of human communities (Lakatos, 2010). Blumer (Rauty, 2019) states that symbolic interactionism relies on the final analysis on three premises, namely: (a) the first premise is that humans act on things based on meaning; (b) premise two, namely the meaning of an object or word is present based on the relationship of interaction with others; and (c) the third premise, namely meaning is used, and developed by interpreting the symbols used by someone when dealing with something that is encountered.

These three premises, taken together, represent important corrections for the analysis of dominant structuralist variables. Humans play an active role in the creation of meaning and it is very important to make the actions and behavior of actors in line with this interpretive process for an accurate understanding of human group life. This acknowledgment that humans are not merely taking passive action that shows greater social power, but is interpretive in nature, that society as an agent of deliberation capable of taking action individually and collectively that is formative and determines human behavior is an important one.

3. METHODOLOGY

3.1. Paradigm, Approach and Type of Research

The research paradigm has a deeper dimension than theory, because it has several theories and is able to describe the main problem, procedure, as well as its different parts. The paradigm in this study uses the social definition paradigm to determine the social meaning of hornbills in the batik of the Dayak people of Central Kalimantan.

Schutz (Aspers, 2009) may understand other people's subjective meanings, their motives, whys and purposes, and gain insight into the context of one's meaning. However, it can only be partially achieved and it is true that it is always predictable, and observers must rely on their own interpretation of life experience. As Schutz points out, whenever we use or interpret a word, its actual meaning always points back to the unique circumstances of the situation in which we learned to use it, or where the individual has used it. The interpreter should try to detect certain subjective experiences of the speaker in situations when the speaker connects the sign and the signified; that is when they "establish" the meaning of the sign. Not only Meaning, the meaning of a word is also "occasional" and is determined by the whole discursive context. As Schutz put it: "discourse is the act of using signs" The majority of the subjective faculties of knowledge derive from the experiences of others who are socially objectivated, i.e. stocks of social knowledge. Once again, it must be emphasized that due to the subjective nature of biographical amalgamation, it must undergo a certain reconfiguration according to the prevailing context of individual meaning. There are three main theories in the social definition paradigm, namely social action theory, symbolic interactionism theory and phenomenological theory.

The research approach used to determine the social meaning of hornbills in the batik of the Dayak people of Central Kalimantan is qualitative research. Quantitative methodologies have clearly defined concepts and procedures that allow researchers to deal with the problem of objectivity (Creswell, 2012). Qualitative inquiry stemming from the postmodern denies the existence of objective reality and instead focuses on the shared construction of meaning between researcher and participant.

The type of research used to determine the social meaning of hornbills in the batik of the Dayak people of Central Kalimantan is phenomenological research. Phenomenological sociology explores the interrelated structures of subjectivity, knowledge and the social world. Systematically analyze the conditions and forms of intersubjective understanding and the mutually constitutive relationship between subjective and objective knowledge. Husserl (Eberle, 2012) states that all conscious awareness, in the sense that there is mental centering, phenomenology can be defined as the study of "what appears". Husserl, wanting to build a new scientific foundation based on phenomenology, the central question is the source. However, the starting point is humans living in the real world, so that everyone lives in the world as "human persons living among others in the world"

4. RESULTS AND DISCUSSION

4.1. The Social Meaning of the Hornbill Symbol in the Batik of the Central Kalimantan Dayak Tribe

The hornbill is a lucky bird. This lucky bird is considered the king of all birds, as a god, a creature that is said to have been sent down by God is called a god who deliberately turns into a hornbill. Misyuwe (Fitriani et al., 2020) The deep meaning of the hornbill philosophy in the life of the Dayak Kalimantan tribe is so inherent, we can even meet and see it at art and cultural events in the Central Kalimantan area where this hornbill is often used as an attribute on several occasions. This bird is recognized as having a deep meaning for the Dayak tribe, which is still thick with the culture and

local wisdom of the local community. The hornbill itself is a sign of the closeness of the Indonesian people to their natural surroundings. All parts of the hornbill's body are used as a symbol of the greatness and glory of the tribe, symbolizing peace and unity, the thick wings symbolize the leader who always protects his people. While the long tail is considered a sign of the prosperity of the Dayak people.

Karyanti explained that the hornbill symbolizes love and affection and loyalty. Because hornbills are birds that are loyal to their partners. When using batik, hornbills feel like a leader and bring happiness and protection to others. The Dayak people believe that the hornbill will bring blessings to the people around us. Until now, in everyday life, the Dayak people use the hornbill symbol, and people still believe that the bird is a protector. When using hornbill batik, users are expected to be able to maintain attitudes and behavior in accordance with the picture of a hornbill full of kindness.

The hornbill feathers symbolize the existence of a human life process, the first white color symbolizes birth, the black color symbolizes human life that cannot be separated from mistakes, and the second white color symbolizes the return of humans to the creator (Nugraheni&Safarina, 2018). So that people who use batik with the motif of the engga bird symbolize strength because it is the embodiment of the bird commander, as well as a reminder of the process of human life. Mila explained that the hornbill is a rare bird and a bird that is considered sacred by the Dayak tribe in Central Kalimantan. Hornbills are used as treatment or ritual symbols and there are many more benefits of hornbills. Hornbills are rare birds and birds that are considered sacred by the Dayak tribe in Central Kalimantan.

4.2. The Use of the Hornbill Symbol in the Life of the Dayak Community

Seger Satria explained that the Dayak people of Central Kalimantan use hornbills as a protective symbol that is placed on the roof of their homes or offices. In addition, the hornbill symbol or also known as the Tingang bird is used as an icon for the city of Palangkaraya and several areas in Central Kalimantan. Dayak tribes believe that hornbills are sacred birds and are the embodiment of gods. The hornbill is a symbol of the upper realms. The hornbill also symbolizes peace, unity, as interpreted by the hornbill's thick wings symbolizing leadership.

Furthermore, Segar explains that hornbill feathers are symbols of life. According to the belief of the Dayak people, if there is a hornbill it screams loudly that in the city or village there will be a blessing that appears, for example, when planting rice is good and productive, then an indication that when choosing a village leader, for example a leader This will bring blessings to the surrounding community.

Segar also emphasized that these hornbills are rarely found nowadays, but that they are symbols of areas and public places that have become city icons. Like buildings, social facilities use symbols used by the Dayak people and it is very unfortunate if there are buildings that do not install or use the hornbill symbol.

4.3. Dayak People's Belief about the Bird Commander

The Dayak people of Central Kalimantan believe in the existence of the mythical hornbill as the incarnation of the base of the bird (panglimaBurung), and believe in mystical things about the hornbill which is a sacred bird for the Dayak people. The hornbill is the embodiment of the bird commander. PanglimaBurung or PanglimaBurung is a supernatural creature, which will come if the Kalimantan area is threatened. For example, during the Sampit tragedy, the war between the Dayak tribes and the Madurese that spread to several areas in Central Kalimantan, many unknown forms of society came to help and protect the Dayak community.

In fact, many eyewitnesses saw the Mandau (a typical weapon of the Dayak tribe) flying and slashing the neck of the Madurese without anyone seeing who was holding the weapon. And strangely, Mandau can tell someone who is Madurese or not. It is believed that one of the supernatural beings present is the Bird Commander who is the embodiment of the hornbill. other than when Kalimantan is under threat, but when an area is blessed with abundant agricultural and fishery products, hornbills will circle the area. Apart from being a batik motif, the hornbill is the life philosophy of the Dayak people, and is used as a protective symbol on the roof of an office or house, usually using the hornbill symbol as a repellent against reinforcements and protecting family members and residents from all harm.

Kameloh said that the hornbills are the guardians of the Dayak land area, despite the different beliefs of the Dayak community, that the hornbills are the incarnation of the base of the bird, which is the form of a protective god. When there is a war or the territory of the Dayak land is threatened, hornbills will come around the area, because the base of the bird is the base of the bird. Usually the hornbill's beak and feathers, because the bird's feathers symbolize the life of the Dayak tribe, there is an upper, middle and lower realm. That's why it is a symbol of the life of the Dayak tribe

The hornbill is the embodiment of the bird commander for the beliefs of the Central Kalimantan Dayak tribe. In Kalimantan culture, hornbills are considered as “holy” animals in their social life. It is said that the hornbill is the incarnation of the bird commander, a figure who lives in the mountains of the interior of Borneo and has a supernatural form and only appears during war. Some call them spiritual leaders, teachers, and even exalted elders. Inland Dayak people refer to the bird commander as Pangkalima, or Dayak warlord (Syahbani, 2020).

Myth is part of the belief in sacred legend stories, in these legends there are certain gods or figures who are considered sacred or have an influence on people's lives in an area. The god figure must be respected and become an example so that society is protected and avoided from calamity. According to Danandjaja (Asep& Asma, 2015) myth is a story from a tribe that is considered sacred and actually happened and is believed by the people of the area.

Myth is a tradition that has been passed down from generation to generation, becomes a belief that is firmly entrenched in the Dayak people of Central Kalimantan, and becomes the local wisdom of the Dayak community. The Dayak tribe believes this myth as a tradition that is considered sacred because it contains advice that must be adhered to, so that the myth continues to be told and used by the Dayak tribe, if the Dayak people do not believe in the existence of hornbills as bird commanders, they hunt and kill hornbills. . Then there will be disaster or disaster for the hunter.

4.4. The Use of Hornbill Motifs in Typical Batik of the Central Kalimantan Dayak Tribe

Individuals can be judged by the way they dress which directly affects their mood and self-esteem. It can also affect other people around us. Fashion batik is popular among Indonesians and there are various types of batik based on region and ethnic influences. Traditionally batik is commonly known as Indonesian batik. Recently, one of the areas that has its own unique batik is Kalimantan, commonly known as thread polka dots. Borneo batik utilizes traditional design motifs popular among prominent indigenous groups in Kalimantan, such as the hornbill motif.

The hornbill batik symbolizes love and affection. Because hornbills are birds that are loyal to their partners. When using batik, hornbills feel like a leader and bring happiness to others. Dayak people believe that hornbills will bring blessings to those around us. Until now, in everyday life, the Dayak people use the hornbill symbol, and people still believe that the bird is a protector. Mrs. Karyanti stated that when using hornbill batik, she can maintain her attitude and behavior in accordance with the picture of a hornbill full of kindness.

Then other more local batik groups became popular like BatikBatik Borneo introduced to the market recently, maybe less than 10 years ago. Kalimantan batik utilizes traditional design motifs popular among indigenous groups of Kalimantan (Jawi et al, 2018). A number of batik motifs that developed at that time have been protected and legalized-formalized as Classical Batik motifs.

The motifs in a batik work are classified as decorative. Therefore, decoration is also called an ornament, which is a motif or form that has a specific purpose and meaning. Haake (Aryani et al., 2020) a pattern in decoration usually has certain patterns and rules so that it produces a beautiful shape, generally has a pattern or arrangement that is repeated, regular, measurable, and has balance. Types of Decoration.

4.5. Dayak Community Awareness in Using Hornbill Batik

Karyanti explained that when using hornbill batik, it certainly looks very authoritative because hornbills are birds that symbolize leadership, compassion and love. So that when using hornbill batik someone looks bakena. Bakena is a designation for beautiful or handsome, but beauty and good looks are not only seen through appearance and facial expressions. However, it radiates through attitudes and behaviors that show a sincere soul).

A Bakena is a just person, able to protect and love others. Uphold honesty and respect for others regardless of ethnicity, religion and skin color. Bakena for individuals is an inner attitude that gives rise to good behavior such as upholding customs and in every aspect of life respecting others and tolerance.

4.6. The Meaning of the Hornbill Batik as a Reflection of the Behavior of the Dayak People

People use the hornbill symbol to this day, people still believe that the hornbill symbol is a protector. When using hornbill batik, attitudes and behavior will also be maintained, just as hornbills are protectors and givers of blessings for others. Listya explained that the hornbill batik motif, a symbol of the greatness and glory of the Dayak tribe, symbolizes peace and unity. Moreover, the thick wings symbolize a leader who always protects and protects his people, so when I use this batik, I feel protected and I feel proud because one of the batik motifs used this is the identity of the Dayak tribe which has been around for a long time. This is one of my ways to preserve Dayak batik so I'm never ashamed to use batik.

4.7. Social Status of Hornbill Batik Users

The use of batik now is different from before, in the past the use of batik was only for the upper class. The middle class and lower middle class people can freely use batik everyday or for events, this is actually free. Indonesia has various kinds of batik motifs so we should also be proud and besides that Central Kalimantan also has different batik motifs and I like currently using batik with hornbill motifs. So I am proud to use this batik because this is my identity as my identity as the Dayak tribe of Central Kalimantan.

Some motifs have certain rules in their use among the Dayak Kenyah community related to the social status of the Dayak Kenyah community. For example, certain motifs such as dragons, hornbills, tigers, and whole human figures may only be used by the nobility, while other motifs such as plant motifs can be used by ordinary people. So, the role of motifs in traditional Dayak Kenyah clothing is not only related to the use of equipment in traditional ceremonies or just adding aesthetic value, but also as an entry point for learning the value of life that is trying to be instilled in the culture of the Dayak Kenyah tribe (Marlina, 2019).

Hornbill batik can be used by the general public, and there is no limit to the status level of hornbill batik users, but hornbill batik is not widely available in the market or batik cloth traders. Karyanti stated that using hornbill batik during formal and non-formal activities, such as when working in an office, participating in government activities, teaching or weddings. For the use of hornbill batik, it is still quite limited, not because of the lack of promotion of the batik, it's just that the price is still considered quite expensive and hornbill batik is only used by the elite or officials in Central Kalimantan.

5. CONCLUSION

Based on the results of the research on the Social Meaning of Hornbills in Central Kalimantan Dayak Batik which has been described in previous chapters, it can be concluded as follows:

5.1. The meaning of the hornbill motif as batik motifs as a traditional symbol that is glorified based on the meaning interpreted by humans and their groups. The meaning in the hornbill batik motif has the values of loyalty, blessing, leadership, charismatic and beauty. These values influence human attitudes and behavior, such as: (a) loyalty, that the Dayak people must maintain a relationship with their partner and be loyal to their partner so that only death can separate them. that the Dayak people love family and others, including respect for the universe. Take care of your family and raise your children responsibly. Teach the values of life that can shape the character of a virtuous individual; (b) blessing, that like an individual hornbill brings good luck and happiness to those around him. Wherever they are, they make individuals who can give blessings to their families and society at large; (c) leadership, that when someone uses a hornbill batik, one is expected to be a role model as an individual who is able to protect his family and others around him. Have an unyielding attitude towards the problems faced, and continue to fight for the truth. The individual must also be an astute in a positive sense. His ingenuity is able to make him an inspiration even as the greatest inspiration for others; (d) charismatic, that a person has the

authority to make the individual radiate the soul of a Dayak which is reflected in fair behavior, can provide protection, provide a sense of security and form of devotion and respect for others; (e) Beauty, that hornbills not only look dashing and mighty, but also have beauty that is reflected in the shape of their brightly colored beak and crest. Its beauty when flying in the wild is like a dance that unites with nature. So that individuals who behave like hornbills are seen with beauty or good looks that are not only visible from the outside, but radiate from every attitude and behavior of a Dayak.

5.2. Central Kalimantan Dayak people who understand the values of batik motifs give a feeling of pride when wearing batik clothes and competing to wear them. Hornbill batik is not just a decoration but is an ancestral heritage that contains values or a philosophy of life that should be used as guidelines for behavior in everyday life. Apart from being a form of love for the ancestral culture of the Central Kalimantan Dayak tribe, it is also a form of preserving culture, namely hornbill batik. The hornbill batik has got its own class among the people, being batik with exclusive and contemporary motifs, automatically determines the social status of the user. The users of hornbill batik come from the elite class such as office employees, government officials and socialites, batik is rarely found in the market because there are only certain places that produce hornbill batik. The hornbill batik fashion is always modern, and tries to keep up with the times and is responsive to its own trends.

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